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A NEW COURSE OF FRENCH COMPOSITION

BOOK II (INTERMEDIATE STAGE)

BY
L. E. KASTNER, M.A., LITT.D.
AND
J. MARKS, M.A.

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A NEW COURSE OF
FRENCH COMPOSITION

BOOK II (INTERMEDIATE STAGE)

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FOREWORD

THE present *Course of French Composition* consists of three separate books — Book I. (First Stage), intended for beginners, up to Matriculation inclusive; Book II. (Intermediate Stage), suitable for the better Matriculation students whose aim it is to pursue their French studies to a higher level, and also for candidates preparing for the Higher School Certificate, or for the Intermediate and Final Pass B.A. of the various universities; Book III. (Advanced Stage), meant for those specialising in French and whose ambition it is to turn the stiffest piece of English prose into respectable French or be able to express themselves in that language with ease and fluency, whatever the subject may be.

In the Introduction to the several Books an attempt has been made to apply, more fully and systematically than has been done hitherto in this country, as far as we are aware, the principles of stylistic by a comparison of the two languages and their characteristic modes of expression. From the very nature of the subject, this could be done but sparingly in Book I. In the Introduction to Book II. and in that to Book III., however, the application of stylistic methods has been carried out consistently, and we trust with some measure of success. At the same time, the authors wish it to be understood that they make no claim to have written anything like a complete French Stylistic; the space at their disposal, not to speak of the distinct and limited object they have in view, as well as the wide range of a like topic, compelled them to confine their observations in the main to the points arising from the English passages for translation into French,

appended to each Book. These have been selected with great care, in such a way as to afford matter for the illustration of the fundamental differences between the two languages and even of some of the finer divergencies.

L. E. K.
J. M.

MANCHESTER, *April* 1925.

NOTE.—Each of the three Books is provided with a separate Key (supplied to teachers only, with the exception of the one to Book III., which may be purchased also by private students certified as such by a clergyman or recognised schoolmaster). The one to Book I. calls for no special mention. In the Keys to Book II. and to Book III., however, a considerable proportion of the French versions, to which in some cases is added a commentary, is signed by prominent school and university teachers of French in this country or by teachers of English in France. All three Keys contain numerous variants, and the Key to Book II. as well as that to Book III. also have, appended to each version, quotations from standard modern French authors in support of the rendering adopted.

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INTRODUCTION

NEW COURSE OF FRENCH COMPOSITION

INTRODUCTION

CHAPTER I

THE VERB

§ 1. *Verb rendered by a Noun*

Just as a noun in English may occasionally be rendered by a verbal construction in French (§ 22), so may the contrary process be sometimes advisable.

Dès son réveil *le lendemain, il relut ces quelques pages, puis il les fit porter à la poste, pour qu'elle les reçût* **à son lever** (Maupassant). The next day, *as soon as he awoke,* he re-read these few pages, and then had them posted, so that she might receive them *when she got up.*

Il l'accompagna des yeux **jusqu'à sa disparition** (Bordeaux). He followed her with his eyes *until she disappeared.*

Ils le criaient encore **au passage** *des généraux* (P. et V. Margueritte). They were still uttering these cries when the generals *passed by.*

Puis **il reprit son ascension** *par l'étroite porte de la tour septentrionale* (V. Hugo). Then *he began to climb again* through the narrow door of the northern tower.

§ 2. *The Passive*

The passive is not used as frequently in French as in English. In any case an accumulation of passives with the

consequent repetition of forms of **être** and **avoir** should be avoided. The following are some methods of turning an English verb in the passive—

(i.) By making the agent or instrument the subject of an active clause in French. It should, however, be noticed that this method sometimes has the disadvantage of upsetting the relative importance of ideas, for the noun subject when it heads the sentence in French stands out as the important point for consideration. Compare, for example, *Romulus* **fonda** *Rome* (in a narration of the life of Romulus) and *Rome* **fut fondée par** *Romulus* (in a narration of the origins of Rome).

Aucune tendance *à la calvitie* **n'adoucissait** *ce front intimidant.* This intimidating brow *was softened by no tendency* to baldness.

La guerre civile interrompit *pour un temps la marche continue de la conquête anglaise.* The steady progress of English conquest *was stayed* for a while *by civil wars.*

(ii.) By using an indefinite pronoun, generally **on**, as the subject, when no agent is expressed.

*Chaque fois qu'***on émet** *un doute.* Whenever a doubt *is expressed.*

On *ne* **redoute** *plus le mystère.* Mystery *is* no longer *feared.*

(iii.) By the use of a reflexive verb in sentences having the name of a thing as subject.

Sa perfidie **se découvrit** *enfin.* His treachery *was* at last *discovered.*

Une voix d'homme parlant aux bêtes et jurant **s'entendait** *au fond du bâtiment.* A man's voice speaking to the animals and swearing *could be heard* at the far end of the building.

Et la maison ne **se louait** *pas, et ne* **se vendait** *pas.* And the house *was* not *let* and *was* not *sold.*

Un autre complot **s'ourdissait** *contre elle.* Another plot *was being hatched* against her.

Rien ne se fait *à la façon ordinaire dans cette ville fantastique.*
Nothing *is done* in the usual way in this fantastic town.

(iv.) By substituting an active construction and keeping the same subject. This will usually mean a change of verb.

Il ne passe pas *pour un savant.* *He is not held* to be a learned man.

Des cris s'élèvent. Cries *are uttered.*

Il soutient la comparaison *avec Corneille.* *He can be compared* with Corneille.

(v.) Occasionally by using a noun construction.

Il fut victime *de son orgueil.* He *was ruined* by his pride.

Souvent l'esprit est la dupe *du cœur.* The mind *is* often *deceived* by the heart.

Je tiens à l'estime *de mes amis.* I am anxious *to be respected* by my friends.

Note 1. The passive, of course, is not always to be avoided in French. The above examples merely show how it may be turned when necessary. Occasionally, when rendering a succession of verbs in the passive, it is advisable, for the sake of variety, to combine the various constructions.

Les avenues étaient bordées *d'une ligne de grenadiers ; des postes de cavalerie* maintenaient *les rues libres. Les pairs, en robe d'or et d'hermine,* étaient conduits *à leurs places par des hérauts* (Taine). The avenues *were lined* with grenadiers. The streets *were kept clear* by cavalry. The peers, robed in gold and ermine, *were marshalled* by the heralds.

Sometimes even an English verb in the active may be elegantly rendered by a French passive. This may occur when the object begins the sentence in English and it is desirable to retain the same order in French (see § 111).

Ce principe non seulement n'est pas reconnu *par l'Acte de Tolérance, mais encore* il est rejeté *positivement* (Taine). This principle the Toleration Act not only *does not recognise,* but positively *disclaims.*

Note 2. A transitive infinitive in French can have passive force when à+infinitive is used adjectivally.

Un homme à plaindre. A man *to be pitied.*

Un ouvrage à recommencer. A work *to be begun again.*

Je donne des avis qui ne sont pas à mépriser. The advice I give is not *to be despised.*

NOTE 3. Remember that with verbs governing a dative (with the exception of obéir, désobéir and pardonner) the passive cannot be used personally.

Il est obéi de tous. He is obeyed by all.
Il a été pardonné. He has been pardoned.

But

On a répondu *à cette question.* This question *has been answered.*
On me permet *de le faire.* *I am permitted* to do it.
Mon père me l'a dit. *I have been told so* by my father.
Son fils lui succédera. *He will be succeeded* by his son.

Occasionally, however, such verbs can be used in the passive impersonally.

Il lui fut demandé *s'il avait commis le crime.* He was asked if he had committed the crime.
C'est inutile, me fut-il répondu. It is useless, I was told.
Il me fut raconté *des choses incroyables.* I was told incredible things.

§ 3. *The Past Participle*

(i.) Do not forget that the past participle in English frequently corresponds to an infinitive in French with passive force after faire, laisser, voir, entendre, sentir.

Je l'ai souvent entendu dire. I have often heard it *said.*
Faites-*le* empailler. Have it *stuffed.*
J'ai vu jouer *cette pièce.* I have seen that play *acted.*
Il crut entendre ouvrir *et* fermer *une porte.* He thought he heard a door *being opened* and *shut.*

(ii.) A passive past participle used in a contracted relative clause in English which is expanded in French is usually turned by the active, and subject and verb are generally inverted (see § 114).

Deux caves noires qu'ombrageait le mur. Two dark caves *overshadowed by the wall.*
Il y eut d'abord un grand silence, une gêne, que suivit une envie *de rire.* At first there was a deep silence, a constraint, *followed by a desire* to laugh.
Et, tout d'un coup, ils se trouvèrent devant une barrière de bois qu'abritait un jeune sapin. And suddenly they found themselves in front of a wooden barrier *sheltered by a young fir-tree.*

§ 4. *The Verbal Form in* -ing

When used as a verbal noun (serving as subject, predicative complement, direct or indirect object), the verbal form in *-ing* is usually turned in French by an infinitive construction. In this connection, if the infinitive is to be linked up by means of a preposition, never forget that **en** alone takes the present participle, and that all other French prepositions which can have a verbal complement require the verb in the infinitive.

Marcher *est un bon exercice.* *Walking* is a good exercise.
Mentir *est honteux.* *Lying* is shameful.
Voir *c'est* **croire.** *Seeing* is *believing.*
Voilà ce qui s'appelle **parler.** That is what I call *talking.*
Je me souviens **de l'avoir vu.** I remember *having seen him.*
Il avait appris **à nager.** He had learnt *swimming.*
Commençons **par inviter** *des amis.* Let us begin *by inviting* some friends.
Je l'ai puni **pour avoir menti.** I punished him *for having told a lie.*
Quelle raison avez-vous eue **d'agir** *ainsi?* What was your motive *for acting* thus?
Offrir *à goûter était le but de la vie de cette femme excellente.* *Offering* lunch was the life-purpose of this worthy woman.

NOTE 1. Frequently a corresponding noun will suffice.

Le mensonge *est honteux.* *Lying* is shameful.
J'aime **la chasse.** I like *hunting.*
Aimez-vous **l'escrime** ? — *Je préfère* **la boxe.** Do you like *fencing*? —I prefer *boxing.*
La lecture *forme l'esprit.* *Reading* trains the mind.
Il donna l'ordre de cesser **le feu.** He gave orders to cease *firing.*

NOTE 2. An impersonal construction is sometimes useful in rendering a form in *-ing* used as a subject.

Il est honteux de mentir. *Lying* is shameful.
Rien ne sert de pleurer. *Crying* is of no avail.

NOTE 3. The construction *There is no -ing*, denoting impossibility, is generally turned by some rendering like Il n'y a pas à . . ., Il n'y a pas moyen de . . ., Il est impossible de . . ., etc.

Il n'y a pas à (or Il n'y a pas moyen de or Il est impossible de) *sortir de là. There's no getting* out of it.

Il n'y avait pas *à chercher à l'arrêter, lorsqu'elle avait commencé. There was scarcely any stopping* her when she had begun.

NOTE 4. The form in *-ing* preceded by the definite or indefinite article can be rendered by an infinitive or a corresponding noun, or by re-casting the sentence. A noun is the usual method of translating those verbal nouns in *-ing* which denote habit or repetition—e.g. *les clameurs*, the shrieking; *de telles exclamations*, such a shouting; *les cris et les luttes*, the shouting and struggling; *le chant des oiseaux*, the singing of the birds, etc.

La lecture *des* (or Lire *les*) *bons auteurs forme l'esprit* or C'est à force de lire (*or* C'est en lisant) *les bons auteurs qu'on se forme l'esprit. The reading* of good authors trains the mind.

Il y eut alors un craquement *de branches et* un clapotis *d'eau.* Then there was *a crashing* of branches and *a splashing* of water.

Il a de quoi faire *un charmant essayiste.* He has *the makings* of a charming essayist.

Occasionally such a form in *-ing* may be turned by a past participle qualifying a noun.

Ils la battaient pour une goutte d'eau versée. They would beat her for *the spilling of a drop of water.*

J'entendis un bruit joyeux de voix, de rires et de verres choqués. I heard a joyous sound of voices, laughter and *the clinking of glasses.*

§ 5. The verbal form in *-ing* used as the complement of the object after a verb of perception is generally rendered by an infinitive or a relative clause. In English the relative clause is used only when we wish to specify.

Il regardait les habitants sortir *de leurs maisons.* He watched the inhabitants *coming out* of their houses.

Fritz regardait travailler *les ouvriers, les gens de la ferme* aller *et* venir, mener *le bétail à la rivière,* piocher *le jardin, la mère Orchel* semer *des haricots, et Sûzel* entrer *dans l'étable pour traire les vaches* (Erckmann-Chatrian).

Je n'entends rien que l'eau qui clapote, *et la voix du gardien* qui rappelle *ses chevaux* (Daudet). I can hear nothing but the water *splashing* and the voice of the keeper *recalling* his horses.

Tout à coup, il les aperçut qui sortaient (coming out of) *du taillis* (Maupassant).

Nous le vîmes qui travaillait (working) *en conscience, cherchant tous les mots dans le dictionnaire et se donnant beaucoup de mal* (Flaubert).

NOTE. After verbs of perception the present participle is also found, but is generally best avoided. In conversational style the relative clause is the commoner construction, and the present participle is hardly ever used.

On entendait la pluie tombant *sur la mosaïque des cours intérieures* (Daudet).

Ce n'était pas la première fois qu'ils apercevaient des arbres, du ciel bleu, du gazon, qu'ils entendaient l'eau couler *et la brise* soufflant *dans le feuillage* (Flaubert).

§ 6. The English construction, possessive adjective (or noun, generally in the possessive) + a verbal noun in *-ing* cannot be translated literally, but is generally to be turned by a dependent clause. Sometimes an infinitive or noun construction will be most appropriate.

Des mois s'écoulaient sans qu'il vît *personne.* Months went by *without his seeing* anybody.

J'ai fait des objections lorsqu'il a proposé de vendre *la maison.* I objected *to his selling* the house.

Vous niez qu'il ait écouté. You deny *his having listened.*

La nouvelle arriva enfin que les alliés avaient remporté *une victoire complète.* News finally arrived *of the allies having won* a complete victory.

Excusez-moi d'arriver *si tard.* Excuse *my coming* so late.

L'Angleterre doit sa liberté au fait d'avoir été conquise *par les Normands.* England owes her liberty *to her having been conquered* by the Normans.

§ 7. *The Form in* -ing *used as an Adverbial Complement*

Both the present participle and the gerund with en can denote—

(i.) *Time,* usually simultaneity. Whereas the present participle merely expresses an additional circumstance

(and often = a co-ordinate clause with *and*) which is apparently contemporaneous, the gerund with **en** expresses contemporaneous time together with the idea contained in the English *by* or *in*. Moreover, the gerund with **en** stresses the fact that it was during that act that some other act occurred (i.e. it stresses the idea of *when*).

Levant *la tête, elle me vit.* *Raising* her head, she saw me.
Cachant *sa figure, elle se mit à pleurer.* *Hiding* her face, she began to cry.
C'est à vous que je pensais **en écrivant** *cette lettre.* I was thinking of you *while writing* this letter.
On ne fait jamais de mal **en disant** *la vérité.* One never does harm *by telling* the truth.

NOTE 1. Thus the common construction of the type *he said, laughing*—i.e. a form in *-ing* describing a movement, action, etc. in conjunction with a verb of saying, etc.—is usually rendered by the gerund with **en**, but the present participle is also found.

J'étouffe ! s'écria-t-elle **en se levant** *d'un bond* (Flaubert).
Sortez ! fit la jeune femme **se levant** *d'un bond* (idem).

NOTE 2. Whenever there is reason for hesitation, the gerund with **en** always refers to the subject of the sentence, but when the meaning is clear, it is sufficient if the implied subject of the gerund with **en** is identical with the subject, object or complement (expressed or understood) of the principal clause.

Je l'ai rencontré **en descendant** *la rue.* I met him (*as I was*) *coming down* the street.
Je l'ai rencontré descendant *la rue.* I met him (*as he was*) *coming down* the street.
L'appétit vient **en mangeant.** *Eating* brings appetite.
Mon sang bouillonne **en y pensant.** My blood boils *thinking of it.*

NOTE 3. The gerund with **en** is sometimes preceded by **tout** to emphasise the continuity of the principal action.

Tout en causant, *il s'approchait de la porte.* *While talking,* he kept making his way towards the door.

(ii.) *Condition.* The present participle denotes an action preceding another, or describes manner, implying also that it is a means. The gerund with **en** stresses the idea of means or proviso, and can precede or follow the principal clause.

(En) **Partant** *à deux heures, vous arriverez ce soir. Starting* at two, you will arrive this evening.

(En) **Courant** *très vite vous arriverez à temps. Vous arriverez à temps* **en courant** *très vite. Running* very fast you will arrive in time.

(iii.) *Manner.* The present participle describes an additional circumstance, without implying that the manner is a means. The gerund with **en** more definitely answers the question *How?*

Elle revient, **courant** *à toute vitesse.* She comes back, *running* with all possible speed.

Elle revient **en courant.** She comes back *running.*

(iv.) *Cause.* The present participle does not emphasise the time and generally = a co-ordinate clause with *for.* The gerund with **en** stresses the time, the actions being practically simultaneous.

Ne **rencontrant** *personne dans la rue, ils s'effrayèrent. Meeting* nobody in the street, they grew afraid.

En *la* **voyant** *seule, je n'ai pas hésité à lui parler. Seeing* her alone, I did not hesitate to speak to her.

(v.) *Concession.*

J'ai fait cela (**en**) **sachant** *ce qui en résulterait.* I did that *knowing* what would come of it.

NOTE. **Tout** is often placed before the gerund with **en** to stress the idea of concession.

J'ai fait cela **tout en sachant** *ce qui en résulterait.* I did that *knowing full well* what would come of it.

(vi.) *Progression.* The present participle, and occasionally the gerund with **en**, is sometimes used in conjunction with forms of **aller** (used figuratively or literally) to express a gradually but steadily progressive activity. This construction is commonest with such verbs as **s'abaisser, s'accroître, s'affaiblir, s'aggraver, s'agrandir, s'améliorer, s'amoindrir, augmenter, croître, décroître, se développer, diminuer, se fortifier, se perfectionner, grandir, mourir,** etc.

La route allait s'élevant *lentement au milieu des longs replis des monts* (Maupassant). The road kept rising slowly amidst the long mountain windings.

La montagne allait en s'élargissant *vers sa base* (Flaubert). The mountain became broader and broader towards its base.

S'en aller is also found.

Rien ne saurait exprimer la fraîcheur et la grâce de ces petites allées sinueuses qui s'en vont serpentant *avec caprice sous leurs perpétuels berceaux de feuillage* (G. Sand).

On s'en va répétant *que la critique d'art en France date seulement de Diderot* (Brunetière).

NOTE. In conjunction with the verb *to be*, the form in *-ing* serves to provide English with progressive and periphrastic tenses, rendered in French by the corresponding simple tense, which may be stressed by some addition like de jour en jour, de plus (moins) en plus (moins), etc. They may also be turned by some periphrasis like être en train de, en passe de, en voie de, être occupé à, etc.

§ 8. The present participle denotes reason or motive (equivalent to a clause with *for*) in suspended or absolute clauses.

L'argent manquant, *que pouvez-vous donc faire?* Money *failing*, pray what can you do?

Connaissant *la franchise impudente du jeune homme, il s'attendait à quelque verte épigramme* (Richepin). *Knowing* the young man's impudent frankness, he expected some caustic epigram.

§ 9. The gerund with en denotes emphatically instrument and means, answering the questions *How? Whereby?* or denoting *by means of, by dint of, by -ing*. It can be stressed by prefixing rien que, *merely*, to denote that the means sufficed.

Il essaya de s'excuser en accusant *son frère.* He tried to defend himself *by accusing* his brother.

Rien qu'en me racontant *votre histoire, vous me révéliez la réalité humaine* (Lemaître).

Rien qu'en *les* entendant *dire un mot ou* qu'en *les* voyant *faire un geste, on entrevoit de sombres secrets dans leur passé et de sombres mystères dans leur avenir* (V. Hugo).

NOTE. Instrument is sometimes expressed by à + infinitive. This construction can also be stressed by prefixing rien que.

Vous vous tuez à mener *une pareille vie.* You are killing yourself *by leading* such a life.

Je me suis essoufflé à monter *cet escalier.* I got out of breath *climbing* these stairs.

Rien qu'à la voir, *tous les miséreux l'adoreraient !* (Bazin).

§ 10. When the verbal noun in *-ing*, by itself or preceded by *in* or *with*, denotes the action of spending time over a thing or being occupied in doing a thing, it has to be rendered by à + the present infinitive.

Il passe ses journées à lire. He spends his days *reading.*

Ils restèrent seuls un moment à causer. They remained *chatting* for a moment alone.

Emma s'accoudait sur la table, à feuilleter *l'Illustration* (Flaubert).

With à + infinitive the action denoted by the finite verb and that denoted by the infinitive are the same, whereas with en + gerund they are different—e.g. *Il s'amuse* à travailler = He finds pleasure *in working,* but *Il s'amuse* en travaillant = He finds amusement *while he works.*

§ 11. The verbal form in *-ing* used as an adverbial complement, when introduced by any other preposition than en, is rendered by the infinitive (see § 4). Note that when the action is anterior to that of the principal clause, the past infinitive is used (always after après, sometimes after sans and pour, when pour gives the reason).

Il commence toujours par refuser. He always begins *by refusing.*

N'oubliez pas de m'écrire avant de partir. Do not forget to write me *before leaving.*

Il entra **sans frapper.** He entered *without knocking.*

Après avoir lu *la lettre, il se mit à pleurer. After reading* the letter, he began to cry.

Il fut emprisonné **pour avoir volé** *de l'argent.* He was put in prison *for stealing* money.

Il mourut **sans avoir eu** *seulement le temps de se repentir.* He died *without* even *having* the time to repent.

§ 12. *English Present Participle rendered by Past Participle*

The English form in *-ing*, when used (with or without *to be*) to denote physical positions or attitudes, is rendered in French by a past participle—e.g. **couché**, *lying*; **assis**, *sitting*; **étendu**, *reclining, lying*; **agenouillé**, *kneeling*; **appuyé**, *leaning*; **penché**, *leaning, drooping*; **endormi**, *sleeping*; **accroupi**, *squatting*; **accroché, cramponné**, *clinging*; **suspendu**, *hanging*, etc.

Les soldats songeaient, **appuyés** *sur leurs lances.*

Un hameau **accroché** *au flanc de la montagne.*

Penchés *sur le parapet, ils contemplaient la campagne.*

NOTE. Notice **debout**, *standing*; **y compris**, *including*; **excepté**, *excepting*; **supposé que**, *supposing*; **vu que, attendu que**, *considering, seeing.*

§ 13. *The Rendering of an English Verb + Preposition or Adverb*

One of the commonest difficulties in the rendering of the verb is that which occurs in the translation of English verbs used in close conjunction with prepositions or adverbs.

(i.) Very frequently a simple French verb will suffice, especially in the case of an ordinary verb of motion or when the context makes it unnecessary to specify the manner in which the action was performed. Thus **entrer** may render *to go in, to ride in, to walk in, to sail in*, etc. Simi-

larly **sortir**, *to go*, etc., *out*; **s'en aller, partir, s'éloigner**, *to go*, etc., *away*; **accompagner**, *to go*, etc., *with*; **traverser**, *to go*, etc., *across* or *through*; **s'approcher de**, *to go*, etc., *near*; **descendre**, *to go*, etc., *down*; **monter**, *to go*, etc., *up*; **retourner**, *to go*, etc., *back*, and so on.

Le médecin **jeta** *son cigare.* The doctor *threw down* his cigar.

Il **décrocha** *son carquois.* He *took down* his quiver.

Que faut-il faire des blessés? — **Achevez**-*les.* What are we to do with the wounded?—*Finish* them *off.*

(ii.) In most cases, however, it will be found necessary to denote how the action was performed—i.e. the idea contained in the verb. In such cases the usual method is to render the preposition or adverb by a general French verb which corresponds to its meaning (e.g. *out* by **sortir**, *in* by **entrer**, *across* by **traverser**, *away* by **s'éloigner**, etc.) and then turn the English verb by an adverbial phrase of manner, or by the gerund with **en**. In many cases a fair amount of recasting will be found to be necessary, as the uses and values of *in, out, up, down, off, away, on, over, through, forth,* etc., employed in this way are very numerous, and the methods of turning such constructions into French depend on the exact force of the context.

Elle **monta** *les marches* **en courant.** She *ran up* the steps.

Il les **écarta du coude.** He *elbowed* them *aside.*

Il entendit quelqu'un **traverser** *sa chambre* **en courant.** He heard someone *run through* his room.

Elle **fit des yeux le tour** *des murs.* She *looked round* the walls.

Le régisseur **renversa d'un coup de pied** *la torche de résine.* The stage-manager *kicked over* the resin torch.

Chaque matin ils **traversaient** *le fleuve* **à la nage.** Every morning they *swam across* the river.

Parfois il revient furtivement et **se traîne en rampant** *le long des murs.* Anon it comes up stealthily and *creeps along* the walls.

§ 14. *The Verb* to Be

The verb *to be* requires great care in translation. Sometimes it must be rendered by **avoir** (e.g. *avoir chaud, avoir faim,* etc.) or by **faire** (e.g. *il fait froid, il fait chaud,* etc.).

Il **avait fait** *un après-midi splendide.* It *had been* a glorious afternoon.

La soirée était fraîche, bien qu'il ne **fît** *ni rosée, ni vent, ni brume* (Bazin). The evening was fresh, although there *was* neither dew, nor wind, nor mist.

When used as an auxiliary with an infinitive, it may be rendered by the simple future or by **devoir**, or by **falloir, pouvoir, savoir**, especially when the infinitive is passive.

Nous **partirons** (**devons partir**) *demain. We are to* leave to-morrow.

Faut-il *partir? Are we to* set out?

Les lois **doivent** être *respectées.* The laws *are to be* obeyed.

Une pareille conduite **ne peut** (**ne saurait**) *se tolérer.* Such conduct *is not to be* tolerated.

Above all, a too frequent repetition of **être** should be carefully avoided. The commonest variants are **se trouver, y avoir,** se **tenir, demeurer** and **rester,** but the following general methods for replacing **être** can occasionally be advantageously employed—

(i.) The substitution of a more expressive and picturesque intransitive verb.

Dans ce fromage **grouillent** *une multitude de vers.* There *is* a swarm of maggots in this cheese.

La grande force du style **réside** *dans les images.* The chief virtue of style *is* in its imagery.

(ii.) The substitution of a more specific and expressive reflexive verb.

Près de la rivière **s'arrondit** *une petite colline.* Near the river there *is* a little hill.

Sur la montagne se dresse (s'élève) *une tour.* There *is* a tower on the top of the mountain.

(iii.) The substitution of a transitive verb for être + a preposition.

Une statue surmonte *la colonne.* There *is* a statue *on* the top of the column.

Là un petit pont relie *deux rives escarpées.* There *is* a little bridge there *between* two steep banks.

(iv.) The substitution of a single verb for être + adjective.

Ce pays abonde *en excellents vins.* This country *is rich* in excellent wines.

Note 1. Se trouver, se faire and se voir occasionally correspond to the English passive.

Un bruit effrayant se fit entendre. A terrifying noise *was heard.*

Il se vit forcé *d'abdiquer.* He *was forced* to abdicate.

Les chambres se trouvaient éclairées *par les incrustations des murailles* (Flaubert). The rooms *were lit up* by the incrustations on the walls.

Note 2. As a substitute for il y a, il est is a purely literary form, unknown to popular speech. It has come to be regarded as poetical and archaic, probably because il est is preferred in poetry on account of the so-called hiatus in il y a. Il est, however, is fairly common in literary prose, but its use (apart from Il était une fois . . . *Once upon a time there was* . . . in *contes*) is practically restricted to the present tense.

Il n'est pas besoin *de dire que ce jeune homme était Andrès* (Gautier).

Voilà celle qui m'aidera, se dit-il. Il n'est pas *de sœur plus dévouée* (Bordeaux).

Mais il n'est point *au monde de félicité durable* (A. France).

Note 3. In the particularly idiomatic French construction c'est (ce sont), c'était (c'étaient), ce fut (ce furent), *you* (*can*) (*could*) *see, notice,* etc., être can render various English verbs. This construction is used to refer as a rule to something not yet expressed, and usually corresponds to an English verb of perception, or a verb like *follow, begin, arise,* etc.

A ce triomphe de la force morale sur la force brute, le peuple, saisi d'enthousiasme, éclata en transports frénétiques ; c'étaient *des applaudissements, des cris, des trépignements à ne pas s'entendre* (Gautier).

Puis, l'angélus sonne — et c'est, *dans tout le village, un tranquille recueillement de prière* (Loti).

On l'aperçut, alors une clameur s'éleva. Tous avaient compris ; ce fut *une consternation, puis une immense colère* (Flaubert).

En sortant de Tibériade, ce sont *d'abord des rochers escarpés, une montagne qui semble s'écrouler dans la mer* (Renan).

Alors, sur le flanc de la barque couchée brusquement, et courant maintenant de toute sa vitesse, ce fut *un bruit doux et vif d'eau qui bouillonne et qui fuit* (Maupassant).

NOTE 4. Very frequently, with reference to a part of an organic whole, particularly in physical descriptions, the English subject becomes the object in French, and avoir replaces the verb *to be*, in the construction avoir + noun + adjective. As a rule the definite article is used with the noun, but the indefinite and partitive articles are also found with this construction.

Il avait *la tête renversée en arrière, les yeux injectés de sang* (V. Hugo). His head *was* thrown back, and his eyes *were* bloodshot.

Elle avait *la bouche très grande et une expression commune, mais un air de santé, des yeux vifs et surtout un teint doré* (Bordeaux).

NOTE 5. Note the omission occasionally of part of être after dont—e.g. *Il possédait deux chevaux alezans,* dont un français *qui semblait avoir appartenu au commandant Jacquet* (Maupassant).

§ 15. Other constantly recurring verbs which can occasionally be advantageously replaced by more precise or specific verbs are **avoir, faire, mettre, voir** and **dire.**

(i.) **Avoir.**

L'armée a essuyé *un désastre.* The army *has had* a disaster.

Ce malheureux traîne *une vie maladive.* This unfortunate man *has* a life of illness.

(ii.) **Faire.**

Pratiquer *un escalier dans l'épaisseur d'un mur. To make* a staircase in the thickness of a wall.

Ourdir (tramer) *une conspiration. To form* a conspiracy.

NOTE. (Se) Faire + infinitive can sometimes be replaced by a single verb—e.g. Relever *une faute* for faire remarquer *une faute,* to point out a mistake; *L'orage* gronde for *L'orage* se fait entendre, etc.

The inverse process can also occur—e.g. *to kill,* faire mourir; *to show,* faire voir; *to inform,* faire savoir, etc.

(iii.) **Mettre.**

Reléguer *au second plan. To place* in the background.

Passer *son pantalon. To slip on* one's trousers.

NOTE. Mettre + preposition + noun can sometimes be replaced by a single transitive verb—e.g. *L'armée* s'ébranle for *L'armée* se met en mouvement; serrer *quelque chose* for Mettre *quelque chose* en lieu sûr.

(iv.) **Dire.**

Débiter *des sottises.* *To say* foolish things.
Proférer *des blasphèmes.* *To speak* blasphemy.

NOTE 1. A too frequent repetition of dit-il in conversational passages should be avoided. English is much looser in this respect, but careful French writers avoid this repetition as much as possible. Thus, for example, in a long passage in Flaubert's *Madame Bovary* we find the following variations: *dit, continuait, objecta, ajouta, demanda, poursuivit, s'écria, dit, répondit, fit, répéta, dit, exclama, reprit, répliqua, concéda.* In most cases the appropriate verb will be suggested by the context. In addition to the above, other useful variants are *repartit, riposta,* etc.

NOTE 2. Rendre + plus (moins) + adjective can sometimes be concisely replaced by a transitive verb,—e.g. amollir for rendre plus mou (or moins dur); affiler *une lame* for rendre *une lame* plus tranchante; émousser *une lame* for rendre *une lame* moins tranchante; rehausser *la gloire* for rendre *la gloire* plus éclatante; assourdir *un son* for rendre *un son* moins éclatant, etc.

NOTE 3. *To become* + adjective or past participle is best rendered by an intransitive or reflexive verb derived from the adjective or past participle, whenever such a verb exists—e.g. pâlir, to *become pale*; s'accoutumer, to *become accustomed,* and so on.

§ 16. *Addition of a Verb* (cp. § 70)

French frequently strengthens one verb by another (usually of motion, saying or thinking) in order to indicate the simple action more precisely and impart more vividness to the deed. This additional verb denotes, as it were, an intermediate stage of the action, and in some cases (e.g. *aller* and *venir*) the two verbs coalesce so closely that they are felt as practically one conception.

Some such verbs are—

Aller and **venir,** which are added to verbs which do not denote motion in themselves but to which is attached the idea of movement on the part of the subject.

Le vis-à-vis, traîné par quatre magnifiques chevaux aux crinières nattées de rose et d'argent, tourna dans la cour sablée et **vint s'arrêter** (and stopped) *devant le vestibule de l'escalier* (Gautier).

Puis les nervures continuent et **vont se rejoindre** (and meet) *au sommet de la voûte* (Gautier).

Savoir, especially in indirect questions and after the noun **question.**

La question est de **savoir** *si on doit s'en tenir là.* The question is whether one should stop there.

Voir, particularly to avoid a heavy construction with **que** or a passive.

Ces événements anéantirent de nouveau l'espérance de **voir** *l'empereur et le pape se réconcilier.* These events destroyed again the hope that the Emperor and the Pope would be reconciled.

Je me retire pour ne pas me **voir** *obligé de recevoir ses compliments.* I am withdrawing so that I may not be forced to receive his compliments.

Ses chevilles étaient si fines qu'elles pliaient par instants et qu'on craignait de les **voir** *se briser.* . . . one was afraid that they might break.

§ **17.** *Can* or *could* may frequently be left untranslated, particularly with verbs like **comprendre, entendre, voir,** etc.

Il ne s'entendait *même pas marcher.* He *could* not even hear himself walk.

Quand je me vis en face de cet important aréopage, **vous pensez** (you can imagine) *si je fus ému* (Daudet).

Vers Sumatra et au Bengale, **vous voyez** (you can see), *vers le soir ou dans la nuit* (*point au matin*), *se faire un arc en haut* (Michelet).

§ **18.** French writers are very fond in describing scenery of using certain verbs transitively, governing an object which would usually be made the subject in English. Such verbs are **allonger, arrondir, dérouler, dessiner, dresser, étager, étendre, profiler, rouler,** etc.

Le dôme des Tuileries **arrondissait**, *sur le ciel,* **sa lourde masse bleue** (Flaubert). The heavy blue mass of the dome of the Tuileries stood out in a curve against the sky.

Vers le midi, la plaine s'étend, d'une fertilité merveilleuse, déroulant *à l'infini* des pièces de terre *coupées de haies vives* (Zola). Towards the south the plain extends, wonderfully fertile, its plots of land, intersected by quick-set hedges, rolling onwards in endless undulations.

Les deux femmes dessinaient *sur cet horizon clair* leurs tailles *serrées dans leurs corsages* (Maupassant). The figures of the two women in their tightly-laced bodices stood out against this bright horizon.

Par derrière, la ville étageait *en amphithéâtre* ses hautes maisons *de forme cubique* (Flaubert). Behind, the lofty cube-shaped houses of the town rose in tiers like an amphitheatre.

Sur la berge, un domaine d'allure ancienne et seigneuriale étalait *en longueur* ses toits *à balustres* (Daudet). On the bank, the balustraded roofs of an ancient, lordly manor spread out in a long row.

La petite ville échelonne ses maisons *depuis la base de la falaise jusqu'à sa crête* (Bourget). The houses of the little town slope upwards from the foot to the summit of the cliff.

Une modeste rivière roule son eau *jaune entre des files de peupliers* (Theuriet). Between rows of poplars roll the yellow waters of a humble stream.

§ 19. The English construction *to like to* + infinitive, *to take pleasure in* + form in *-ing*, or an equivalent expression, may be idiomatically turned in French by means of a verb + volontiers.

Il emportait volontiers *un fusil dans ses promenades, mais il s'en servait rarement* (V. Hugo). He liked to take a gun with him on his walks, but he rarely made use of it.

Les yeux, rassasiés de formes trop nettes . . . se reposent volontiers *sur les horizons vaporeux* (Taine).

M. le duc eut le chagrin de perdre une assez belle perle grise, qu'il portait plus volontiers *que toute autre épingle à ses cravates* (Hermant).

CHAPTER II

THE NOUN

§ 20. An English noun in the singular has sometimes to be turned by a French noun in the plural, chiefly in the case of abstract nouns, which receive increased value in French by being placed in the plural. Nouns other than abstract are also occasionally used in the plural where the singular suffices in English.

D'ailleurs, il aimait son père, qui, malgré ses sévérités, *avait été toujours juste et bon avec lui* (Theuriet).

Il lui était impossible de dissimuler ses inquiétudes (Mérimée).

Les blés, les orges, *rentrés partout ailleurs, étaient là couchés, en train de pourrir sur place* (Daudet).

§ 21. An English noun in the plural is generally rendered by a French noun in the singular in the following cases—

(i.) In speaking of personal attributes (e.g. parts of the body, articles of dress, qualities, etc.), when the object in question is looked upon as being common to a body of people, and when the use of the singular can give rise to no ambiguity. This use of the singular is not confined to personal attributes.

Ils ôtaient leur coiffure *qui leur écrasait* la tête, *et ils s'essuyaient* le front (Maupassant). They took off their *hats*, which were pressing down heavily on their *heads*, and wiped their *brows*.

(ii.) In speaking of the entire species, especially with names of peoples.

L'Écossais *passa pour fier aussi bien que* l'Espagnol.

The Scotch, as well as the Spanish, have the reputation of being proud.

L'Autrichien *arrive; d'autre part,* l'Espagnol, le Suisse, *vous voilà pris de trois côtés* (Michelet).

(iii.) In a collective sense.

La ride *s'est faite à son front* (Sainte-Beuve). His brow is furrowed with *wrinkles.*

Les Turcs de l'Asie Mineure vivaient sous la tente (in *tents*) (Michaud).

§ 22. Nouns may frequently be neatly rendered by a verbal construction. If the noun be qualified by an adjective, the latter has usually to be turned by an appropriate adverb.

(i.) This applies particularly to abstract nouns denoting action.

Il était sûr de réussir. He was sure of *success.*

Il ne pouvait souffrir qu'on le contredît. He could not bear *contradiction.*

Il était convaincu qu'il avait deviné *juste.* He was convinced *his conjecture* was right.

(ii.) Many English nouns derived from verbs (especially nouns in *-er*) are best translated by a verbal construction, usually a relative clause.

Ceux qui fuyaient. The *fugitives.*

Ceux qui le poursuivaient. His *pursuers.*

Il mangeait *énormément.* He was an enormous *eater.*

Ceux qui passaient *par hasard.* Chance *passers-by.*

(iii.) A noun denoting an action preceded by a preposition may be turned by a gerund or by the present or past participle—e.g. espérant, *in the hope*; croyant, *in the belief*; craignant, *in the fear* ; en souriant, *with a smile*; en arrivant, *on his arrival*; *une armée* commandée *par l'Empereur,* an army *under the command* of the Emperor.

§ 23. An English noun may be replaced by an adjective in French in the following cases—

(i.) When one noun expresses a quality of another, the English adjectival phrase may be rendered by an adjective —e.g. *La poésie* sociale, the poetry *of society*; *des points* lumineux, points *of light*; *d'un air* gaillard, with an air *of joviality*, etc.

(ii.) Occasionally an English adverbial phrase containing a noun can be translated by an adjective in an absolute appositional construction.

Jeune, *il avait négligé ses études;* vieux, *il s'en repentit. In his youth,* he had neglected his studies; *in his old age,* he regretted having done so.

(iii.) English nouns or noun phrases may sometimes be turned by French adjectives used as nouns. The majority of these nouns in French have the force of a neuter—e.g. *l'accessoire, l'agréable, le beau, le doux, l'extraordinaire, l'incertain, le joli, l'obscur, le terrible,* etc.

Le terrible, *c'est qu'à cette heure de nuit il ne fallait plus songer à retourner à la ferme* (Daudet).

Jeanne restait les yeux ouverts, agitée par l'inconnu *du voyage* (Maupassant).

Il passe sa main avec complaisance sur le luisant *des agates* (Taine).

Note 1. Many adjectives are used substantivally in the superlative, especially with neuter force.

Au plus épais *du fourré*. In the heart of the thicket.

Je suis revenu par le plus long (Feuillet). I returned by the longest way.

Quel est le plus court *pour s'y rendre?* (Theuriet). Which is the shortest way to get there?

Note 2. Adjectives used substantivally are frequently found in the partitive.

La presse a du bon. The Press has its good points.

Ça doit être du joli!

Catherine, apportez-nous à boire, et du meilleur.

Note 3. Sometimes a construction with ce qui est+adjective, or ce qu'il y a de+adjective can be used.

Ce qui est éternel. The eternal.
Ce qu'il y a d'inexact *dans votre assertion.* The inaccuracy of your assertion.
Les Italiens aiment ce qui est brillant, *plutôt que* ce qui est élégant et commode. The Italians love glitter rather than elegance and comfort.

§ 24. The gender of a noun in English is frequently to be shown by the addition of words like *he, she, male, female, boy, girl, man, woman, wife, lady,* etc. Such words, together with words like *people, creature(s),* etc., can usually be dispensed with in French by simply using the masculine or feminine form of the noun, or by having recourse to the adjective or participle as a noun.

Un des **principaux** *de la tribu.* One of the *principal men* of the tribe.
Quelques-uns des **vaincus.** A few of the *vanquished people.*
Quand j'étais toute **petite.** When I was a *little girl.*
Une **servante.** A *servant-maid.*
Comme un **désespéré.** Like a *desperate creature.*

NOTE. **Ans** and **heures** are always added after numerals in expressing age or time—e.g. *C'était un grand garçon de dix-sept* ans *environ.* He was a big boy of about seventeen; *A trois* heures *de l'après-midi.* At **three** in the afternoon.

§ 25. When a sentence contains several subjects, it is preferable, for the sake of clearness, to sum them all up by **tout** or **tout cela.**

Sa figure ovale, ses longs sourcils, son châle de dentelle noire, moulant la forme de ses épaules, sa robe de soie gorge-de-pigeon, le bouquet de violettes au coin de sa capote, **tout** *lui parut d'une splendeur extraordinaire* (Flaubert).

Dans la claire fraîcheur du matin, une éclatante rumeur s'envole au-dessus de la ferme: coquericos pareils à des coups de clairon, roucoulements de ramiers, nasillements de canards, meuglements de vaches, hennissements de poulains; **tout cela** *se détache en notes vives et allègres sur la basse bourdonnante formée par le sourd ronflement d'une batteuse dans la grange* (Theuriet).

§ 26. *The Possessive Case*

(i.) When the thing possessed is understood in English, one can supply the noun in French, or use **chez**, or **celui de**, or **être à**.

Je l'ai rencontré **chez** *son oncle.* I met him at his *uncle's.*

Il venait de **chez** *Brown.* He was coming from *Brown's.*

Je préfère les romans de Scott à **ceux de** *Thackeray.* I prefer Scott's novels to *Thackeray's.*

Ce livre **est à** *Édouard.* This book is *Edward's.*

(ii.) In translating nouns denoting time and distance used in the possessive case, there is no need to turn them as we do in rendering a real possessive case like *John's book.* With expressions of distance, however, both orders are found.

Deux jours d'absence. Two days' absence.

A dix milles de distance **or** *A une distance de dix milles.* **At** ten miles' distance.

CHAPTER III

THE ADJECTIVE

§ 27. *Adjective rendered by a Noun Construction*

An English adjective may sometimes be aptly rendered by a noun in French. This may occur merely as a matter of elegance or in order to stress the idea contained in the adjective.

Le mépris *et la pitié étaient la seule vengeance que le parlement aurait dû prendre d'un si ridicule vieux bigot* (Taine). *Contemptuous* mercy was the only vengeance which it became the Parliament to take on such a ridiculous old bigot.

J'ai une aversion *naturelle pour l'égotisme.* I am naturally *averse* to egotism.

NOTE 1. Adjectives may also occasionally be rendered on the model of un drôle d'air, *a funny appearance*; mon coquin de neveu, *my rascally nephew*—i.e. a noun or adjective used as a noun+de+noun. The force of this de was originally partitive (e.g. *Quelle sorte d'air? Un drôle d'air*), but now the partitive force is no longer felt, and the first noun plays the part of an adjective qualifying the second. Such constructions are very common in familiar and colloquial speech.

Un drôle d'homme. A funny man; Une drôle d'idée. A funny idea; Un brave homme d'ouvrier. A worthy workman; Ce brigand de métier. This rascally profession; Une coquine de petite bouche. A roguish little mouth.

NOTE 2. Adjectives of colour may also be turned by a French adjective of colour used substantivally.

*Quelques jolis nuages pommelés erraient sur le fond d'*un bleu *tendre.* Some pretty dapple-grey clouds were flitting across the pale *blue* background.

§ 28. We have seen that French adjectives are frequently used as nouns in French (§ 23 (iii.)); we also find French nouns used as adjectives. Such nouns, which generally remain invariable and always follow the noun they qualify (except in the case of maîtresse, which is found in both

positions), may be modified by **bien, peu, assez**, etc., like ordinary adjectives. We may distinguish the following cases—

(i.) Frequently one noun is used adjectivally in apposition with another. This use occurs both in literary and familiar speech—e.g. *un aplomb* **bœuf**, *un succès* **bœuf**, *un ton* **canaille**, *un air* **gamin**, etc.

J'aurai l'air **misère** *comme tout* (Maupassant).

Saint-Pierre, le plus rude, le plus **peuple** *et aussi le plus fin des apôtres* (Balzac).

Une bonne petite fille un peu boudeuse, bien **enfant** (Taine).

Similarly: *un commode fauteuil* **Empire** (Barrès), *la faculté* **maîtresse** (Bourget), *des galeries* **rocaille** (A. France), *un fonctionnaire* **modèle** (Lichtenberger), *une chapelle* **pompadour** (Gautier), *un soleil un peu* **fantôme** (Loti), *en style* **Renaissance** (Gautier), and so on.

(ii.) The same construction is found also with compound nouns and stereotyped expressions—e.g. *ancien régime, brave homme, collet-monté, poivre et sel, pot-au-feu, pur sang, terre à terre, vieux-jeu, bon enfant* (which sometimes agrees in the feminine).

Et il lui tendait la main d'un air **bon enfant** (Daudet).

Une brutalité **bonne enfant** (Zola).

Peu de villes ont mieux conservé le cachet **moyen âge** (Gautier).

Tout ce qu'il y a de plus mignon, de plus moderne, de plus **article de Paris** (Daudet).

Similarly: *un aspect très* **bas-empire** *et très farouche* (Gautier), *des gens* **collet-monté**, *des chevaux* **pur sang** (or *des* **pur sang**), *une vie* **pot-au-feu**, *un homme* **terre à terre**, etc.

(iii.) This appositional use of a noun used as an adjective is met with most frequently with colours. Whereas some nouns have become adjectives pure and simple (e.g. *rose, violet, cramoisi, pourpre*, etc.), others remain nouns and are invariable (e.g. *lilas, prune, cerise, acajou, brique, feu,*

etc., and all compounds). There is no limit to the number and combination of these nouns used for colours (e.g. *beurre frais, marron, bouton d'or, paille, maïs, champagne, gorge de pigeon*). Sometimes couleur (de) is prefixed.

Une teinte violette, presque lie de vin (Bordeaux).
Un joli ton pelure d'oignon (Boylesve).
L'on attela les quatre chevaux soupe de lait *à la calèche* lilas tendre (Gautier).
Il s'accompagnait sur une guitare couleur bouillon gras (Coppée).

§ 29. An English adjective is frequently to be rendered by an adjectival phrase. This occurs chiefly in translating English nouns used adjectivally (particularly in the case of compound nouns) and adjectives derived from substantives (e.g. adjectives ending in *-like, -ful, -worthy, -y, -less*, etc.). For the contrary process—i.e. an English adjectival phrase corresponding to a French adjective—see § 23 (i.).

La profession de littérateur. The *literary* profession.
Dans un état d'agitation. In a *restless* state.
Les compliments d'usage. The *customary* compliments.
Les vignes en pente. The *sloping* vineyards.
Sa musique de prédilection. His *favourite* music.
Un personnage d'exception. An *exceptional* person.
Un homme d'esprit. A *witty* man.
Dans un moment d'épanchement. In a *confidential* moment.
Un domestique de confiance. A *trustworthy* servant.
Un ami à toute épreuve. A *tried* friend.
Un regard plein de feu. A *fiery* glance.

§ 30. *Adjective rendered by a Verbal Construction*

This occurs most frequently in translating present participles used adjectivally, a use which is not as common in French as in English. Other types of adjectives can also occasionally be neatly turned by a verbal construction, the most usual rendering being a relative clause,

but other verbal constructions are also possible. Sometimes, even though the corresponding adjective might be employed in French, a verbal construction may be substituted for the sake of clearness, elegance or variety.

On avait jeté vite par-dessus les murs ce qui restait de *cadavres et d'agonisants.* They had quickly thrown over the walls all the *remaining* dead and dying

A tâtons, de ses vieilles mains qui tremblent, *elle cherche le loquet.* Gropingly, with her old *trembling* hands, she seeks the latch.

Son petit menton où se creusait une fossette. Her small *dimpled* chin.

Un dattier qui donne des fruits. A *fruitful* date-tree.

Le titre n'a rien qui attire. The title has nothing *attractive* about it.

Dans les années à venir. In *future* years.

La conquête faite par (or que firent) *les Anglais.* The *English* conquest.

Note 1. Temporal adjectives are frequently turned by a relative clause.

Dans le temps où nous sommes. In the *present* age.
Le siècle où nous vivons. The *present* century.
L'année qui court. The *present* year.
Les remarques qu'on va lire. The *following* remarks.
La campagne qui va s'ouvrir. The *impending* campaign.
Dans l'état où ils sont. In their *present* condition.

Note 2. Participles used adjectivally may also be turned by a noun or preposition + noun. Such renderings are particularly to be preferred in order to avoid an accumulation of relative clauses.

Son changement *de fortune.* His *altered* fortunes.
Le ciel sans nuage. The *unclouded* heaven.
Un arbre en fleur. A *blossoming* tree.
Des habits d'emprunt. *Borrowed* clothes.
Un immense plateau d'aspect *désolé.* A vast, desolate-*looking* tableland.

§ 31. *Negative Adjectives*

The prefixes in-, dés- (or dé-) and a- serve to form negative adjectives in French—e.g. in*offensif*, dés*agréable*,

dé*loyal*, a*moral*, etc. Although " learned " formations with in- seem to be in favour with certain modern writers, French in general has a tendency to avoid all forms in in-. This may be done in the following ways—

(i.) By substituting a form like *Il* n'*est* pas digne for *Il est* indigne.

(ii.) By sans + noun, especially to translate adjectives in *-less* (similarly in rendering adverbs in *-lessly*; see § 66 (i.)).

Par-dessus des mers et des déserts sans bornes. Over *boundless* seas and deserts.

Tes soupçons sans fondement. Your *groundless* suspicions.

Les pommiers sans feuilles. The *leafless* apple-trees.

(iii.) By peu or mal + adjective — e.g. mal*sain*, unhealthy; peu *satisfaisant*, unsatisfactory; peu *prudent*, imprudent; peu *profond*, shallow, etc.

(iv.) By a verbal construction.

A chaque stance éclataient des rires, des cris, des applaudissements à n'en plus finir (endless) (Gautier).

Les stalles du chœur, en bois de sapin, sont restées sans être peintes (unpainted) (Flaubert).

Note. As a rule, French has a tendency to avoid the comparative or superlative of an adjective with a negative prefix (e.g. *inutile, désavantageux, maladroit, mécontent*, etc.) and prefers to use moins, le moins with the positive adjective—e.g. to *le plus maladroit* one prefers *le moins adroit*.

§ 32. *Adjective rendered by Adverb*

(i.) Occasionally an English adjective may be rendered in French by an adverb or adverbial phrase.

Une résidence à l'étranger. A *foreign* residence.

Une région minière à la campagne. A *rural* mining-district.

(ii.) An adjective or adjectival phrase of time or place sometimes corresponds to an adverb used adjectivally, i.e. preceded by de — e.g. *d'aujourd'hui, d'hier, d'à présent, d'alors, d'avant, d'ici-bas, d'alentour, d'ici, d'antan*, etc. This

usually occurs when the noun has the definite article—e.g. *l'instant d'après* but *un instant après.*

La semaine d'après (d'avant). The *next* (*previous*) week.
La poésie d'alors. The poetry *of that time.*
Le journal d'aujourd'hui. *To-day's* paper.
Les usages d'autrefois. *Former* customs.

Note 1. Note the occasional use of presque and its equivalent quasi as adjectives. We find a similar use of an adverb as an adjective in English in such expressions as *the then ministry, his then residence, the above discourse.* Presque was originally used thus with nouns denoting quantity—e.g. *la* presque *totalité,* (*à*) *la* presque *unanimité,* but this use has spread to other nouns, e.g. *leur* presque *solitude, son* presque *cousin, ce* presque *vieillard, une* presque *surdité, malgré la* presque *absence de femmes, la* quasi-*unanimité, la* quasi-*certitude, un* quasi-*délit, une* quasi-*évidence, une* quasi-*publicité,* etc.

Note 2. Bien (as also mieux and mal) is frequently used adjectivally. When employed attributively, it is limited to the meaning of *decent* or *of decent appearance,* but predicatively it can denote *good. kind, pretty, comfortable, healthy,* etc.

Un jeune homme très bien. A very *proper* young man.
Elle est très bien, mieux *que sa sœur.* She is very *good-looking, better-looking* than her sister.
Elle n'est pas mal. She's not *bad-looking.*
Je suis très bien *ici.* I am very *comfortable* here.
Il a été très bien *dans ce rôle.* He was very *good* in that part.
Depuis longtemps je ne me sens pas bien. I have not felt *well* for a long time.
Mais la robe avec laquelle tu vas au théâtre. Elle me semble très bien, *à moi* (Maupassant). . . . It seems quite *all right* to me.

Note 3. *Very* when used adjectivally is usually translated by même or pur, but it may also be idiomatically turned by jusqu'à (cp. § 69).

L'aspect même *du pays.* The *very* look of the country.
Comme par pur *plaisir.* As if in *very* pleasure.
Jusqu'à *sa cravate.* His *very* neckcloth.

§ 33. *Compound Adjectives*

(i.) As a rule, the rendering of the innumerable English compound adjectives into French offers little real difficulty. They can be turned in some cases by a simple adjective—e.g. *un excellent dîner,* a *first-rate* dinner—or by an adjectival phrase with de or à—e.g. *vert de mer,* sea-green; *d'une blancheur de perle,* pearl-white; *à hauteur de poitrine,* breast-

high—or occasionally by simple transposition—e.g. *vert émeraude*, emerald-green; *rouge sang*, blood-red.

(ii.) The numerous compound adjectives in which the second term consists of a present participle may be replaced—

(*a*) by a simple adjective—e.g. *un cri* déchirant, a *heart-rending* cry.

(*b*) by a relative clause or occasionally by an infinitive construction.

Les feuilles qui jaunissaient rapidement. The *fast-yellowing* leaves.

Des cris à fendre l'âme. *Heart-rending* cries.

(*c*) by d'aspect, d'apparence, d'allure, à l'air, à mine, etc. + adjective, when the second term is *-looking*.

De vrais brigands d'un aspect sauvage. *Rough-looking* desperadoes.

Des enfants à mine anglaise. *English-looking* children.

Trois messieurs bien vêtus, mais d'allure modeste. Three well-dressed but *humble-looking* gentlemen.

Il serait difficile de rencontrer un passant d'un aspect plus misérable. It would be difficult to meet with a more *wretched-looking* passer-by.

(iii.) As for the still more numerous compound adjectives formed by past participles coupled with some determining word, they may be rendered by—

(*a*) a simple adjective, with or without a qualifying adverb—e.g. *démodé*, old-fashioned; *bien nourri*, well-fed.

(*b*) a past participle + preposition + noun—e.g. *frangé d'herbes*, weed-fringed.

(*c*) an adjectival phrase with à or occasionally with de.

Un adolescent à cheveux blonds. A *fair-haired* youth.

L'Aurore aux doigts de rose. *Rosy-fingered* Dawn.

De taille moyenne. *Middle-sized.*

(*d*) an adjectival phrase with en, to denote material or dress.

Un homme en habit rouge. A *red-coated* man.

NOTE 1. Compound adjectives consisting of a present or past participle modified by an adjective or noun are very common in "portraits" in conjunction with the verb *to be*. Such constructions are frequently best dealt with by using avoir + noun + adjective (see § 14, note 4).

NOTE 2. Sometimes it will be found that compound adjectives must be turned idiomatically or paraphrased. In such a case only the context can suggest the most appropriate idiom or the degree of paraphrase necessary.

§ 34. *Position of the Adjective*

Apart from a certain number of adjectives which have a more or less fixed position before or after the noun, the majority of French adjectives may either precede or follow the noun according to the following general principle: the adjective which follows denotes a quality which differentiates the noun from other objects of the same class; it distinguishes or characterises, and we are then dealing with two separate conceptions. The adjective which precedes, on the other hand, has the nature of an ornamental epithet: it denotes a quality essentially peculiar to the noun, or looked upon as obvious, even if only in the case in question; it then practically coalesces with the noun into one conception. Compare, for example, *les Femmes* Savantes and *les* savants *bénédictins*, *un homme* riche and *un* riche *capitaliste*, etc.

Thus it is that learned adjectives (e.g. those denoting a social, administrative, technical, scientific, historical, geographical or artistic conception) usually follow the noun, whereas the majority of everyday adjectives with a general meaning (e.g. those denoting approval, disapproval, goodness, truth, size, age, etc.) usually precede, as they nearly always express an appreciation or impression of the mind and so enter into very close union with the noun (e.g. *une* petite *maison* = *une maisonnette*, *une* petite *rue* = *une ruelle*, etc.). In most cases such simple adjectives have the force of a suffix of varying value,

which slightly modifies the idea expressed by the noun (e.g. *de* gros *arbres, un* long *chemin, de* lourds *impôts,* etc.).

This explains why natural epithets usually precede the noun, and also accounts for many cases in which the adjective has a special meaning before or after the noun—e.g. *un* méchant *écrivain,* a *worthless* writer; *un auteur* méchant, an *ill-natured* author; *le* pauvre *malade,* the poor sick man (expressing *pity*); *le malade* pauvre, the poor sick man (expressing *poverty*); *une* folle *fille,* a *madcap*; *une fille* folle, a *mad* girl. In nearly all such cases the adjective which precedes gives an appreciation or impression, while the adjective which follows classifies or distinguishes. It follows that many adjectives which are always used affectively (e.g. *terrible, énorme, interminable, épouvantable, sublime* and the like) may be placed either before the noun or after the noun, with stress in either position (see chapter on Emphasis). In *le style élevé* the front position for obvious reasons is more frequent with such adjectives, the attribute often becoming a mere ornamental mark; but the choice of position is no easy matter; the deciding factors are in many cases the rhythm and general balance of the sentence, as well as the writer's or speaker's individual conception of the value of the adjective.

(i.) Adjectives which denote a quality perceptible to the senses and therefore generally follow the noun, usually precede it when employed—

(*a*) figuratively—e.g. *de* noirs *soucis. une* verte *vieillesse, une* étroite *amitié, d'*amers *reproches, la* froide *raison,* etc.

(*b*) as natural epithets, especially in the case of adjectives of colour used as "stock epithets," in which case they often receive intensive value—e.g. *le* bleu *ciel d'Italie, sous la* verte *feuillée, les* blanches *marguerites, ses* noires *prunelles,* etc.

(ii.) Participles used as adjectives as a rule follow the noun, but generally precede—

(*a*) when used more or less as ornamental epithets—e.g. *une* criante *injustice, une* éclatante *victoire,* etc.

(*b*) when they have become adjectives proper, especially in the case of *prétendu, absolu, parfait, dévoué, rusé,* etc. —e.g. *cette* prétendue *résignation, un* rusé *compère.*

(iii.) Adjectives qualified by adverbs other than si, aussi, très, bien, fort, plus, moins, assez, generally follow —e.g. *un enfant* vraiment beau, *une femme* remarquablement jolie, *un discours* démesurément long.

(iv.) When the noun is accompanied by a possessive adjective, the descriptive adjective has a tendency to precede—e.g. *Continuons courageusement* notre dur *métier*; *Dites-lui* ma vive *sympathie.*

(v.) When the noun has a complement, the adjective usually precedes—e.g. *D'*incomparables *moyens d'analyse*; *les* pluvieuses *nuits d'automne*; *un* colossal *cri d'horreur*; *une* aveuglante *poussière d'or*; *ces débris n'ont pas le* vert *manteau de lierre dont le temps recouvre les ruines* (Gautier). But if the complement does not form one with the noun, the adjective can very well follow the noun—e.g. *Un* vague *aspect de château* or *Un aspect* vague *de château.*

(vi.) Proper nouns are preceded by the adjective, but occasionally the adjective follows when it is used as a distinguishing mark—e.g. *la* sérieuse *Franchita, l'*excellent *M. Dupont, la* catholique *Espagne,* but *La Rome* antique (as opposed to *modern* Rome), *l'Irlande* catholique (because part of Ireland is *Protestant*).

(vii.) The adjective follows—

(*a*) in absolute constructions—e.g. *rester bouche* béante; *aller la tête* basse; *sortir d'une fonction les mains* nettes.

(*b*) in the construction avoir le (la, les) + noun + adjective—e.g. *Elle a la mémoire* courte; *Il a les yeux* grands.

(*c*) when nouns are used as adjectives (see § 28), but maîtresse can precede—e.g. *un ton* canaille, *la* maîtresse *broche de la cuisine,* etc.

(viii.) On the point of euphony, note that—

(*a*) when the noun is monosyllabic or has to bear the stress, it is not advisable to place a monosyllabic adjective before it—e.g. we can say *un* **laid** *visage, un* **riche** *propriétaire,* but hardly *un* **laid** *homme, un* **riche** *homme.*

(*b*) when the noun is monosyllabic, the adjective can precede, if it is not itself monosyllabic—e.g. *un* **affreux** *temps, un* **horrible** *chat, de* **nouvelles** *lois, un* **énorme** *nez.*

(*c*) As a rule, certain types of hiatus are to be avoided, but no definite rule can be laid down, as one can very well say *c'est une* **jolie idée,** *la* **vraie immoralité** *de ce drame,* etc.

(ix.) When an adjective denotes an attribute implied in what has come before, i.e. when the idea has already been expressed or implied, it precedes the noun, because it then becomes a mere ornamental epithet—e.g. *Nous venons de recevoir une nouvelle* **affligeante**. . . . *Cette* **affligeante** *nouvelle a bouleversé tout le monde.*

(x.) In the case of many adjectives which are always used to express emotion, the position is practically indifferent, as there is no danger of their being considered distinguishing marks (e.g. *Il est dans une* **extraordinaire** *anxiété* or *Il est dans une anxiété* **extraordinaire**), although a slight difference is probably caused by the possibility of placing special stress on the adjective when it follows. Much will also depend on the general balance of the sentence. These remarks will apply to such adjectives as *agréable, charmant, délicieux, déplorable, odieux, redoutable, stupide, terrible,* and the like.

(xi.) For purposes of emphasis, the ordinary position of the adjective is sometimes changed.

Oh! le temps **jeune** *que c'était!* (Loti).

Pendant les heures **longues** (Bazin).

Il donnait l'impression d'être une force **bonne** (Coulevain).

NOTE. After **sans** the adjective **aucun** is frequently placed after the noun for purposes of stress, generally at the end of a clause. *C'était un garçon faible et timide, petit, souvent malade, sans énergie* **aucune** (Maupassant).

CHAPTER IV

THE ARTICLE

§ 35. With reference to the well-known rule according to which the definite article is used in French where English employs the possessive adjective to denote parts of the body, it should be noted that when the noun is qualified by an adjective or an adjectival equivalent the possessive adjective is essential in French.

Il laissa retomber lentement, tristement son front sur l'oreiller, et resta encore, les yeux fixes, ses *beaux grands yeux bleus . . .* (Richepin).

§ 36. The definite article is used in absolute constructions equivalent to adjectival or adverbial expressions (usually corresponding to the English *with . . .*) to describe manner of dress, physical attitudes and particularly temporary attitudes.

Tous les noirs l'entouraient, la bouche béante, les yeux démesurément ouverts, *suivant avec anxiété le moindre de ses gestes* (Mérimée).

On voyait paraître sur le seuil un vieux paysan de haute taille, la casquette en arrière, le nez crochu (Flaubert).

NOTE. Such absolute constructions are also found without the article.

Cocher devant, laquais derrière, *la calèche de la sous-préfecture l'emporte majestueusement* (Daudet).

§ 37. The idiomatic use or omission of the article in French in certain fixed verbal phrases should be carefully noted, as English usage rarely corresponds.

(i.) Use of the definite article—e.g. *aller à l'école, à*

l'*église*, au *collège*, au *marché*, *mettre* le *feu à quelque chose*, *faire* l'*aumône*, *être* le *bienvenu*, *sous* les *armes*, *cracher* (*verser*) le *sang*, *avoir* le *temps de*, *garder* le *silence*.

(ii.) Omission of the definite, indefinite or partitive article, particularly in certain stereotyped verbal phrases with avoir and faire—e.g. *mettre fin à*, *chercher querelle à quelqu'un*, *avoir bonne mémoire*, *faire signe*, *faire bon accueil à quelqu'un*, *perdre patience*, *faire fortune*, *faire feu*, *tourner bride*, *avoir peur*, *ouvrir* (*fermer*) *boutique*. If the noun is particularised, the article is added—e.g. *Ils avaient chargé toutes les armes afin de pouvoir* faire un feu continu.

§ 38. The article (indefinite or partitive) is omitted before a predicative noun with adjectival function, denoting activities or qualities, such as nationality, religion, trade, relationship, etc.

J'ai prévu qu'elle se mariera avec un autre, ou qu'elle restera fille (Fromentin).

Nous prendrons la liberté de l'appeler méchant homme (Taine).

When the noun is particularised or qualified, or when the speaker is thinking of the person as an individual not less than as a representative, the article (indefinite or partitive) is generally restored.

Je ne suis pas un *Français, moi, ni* un *Allemand. Je suis* un *Anglais, venu ici pour y travailler* (Bourget).

Note. When faire has two noun objects, one is made dependent on a de, and in that case the other noun must have the article (definite).

La politique fit de Gustave-Adolphe l'allié *de la France*. Politics made *Gustavus Adolphus the ally* of France.

Note that if the object governed by de is a pronoun, en may be used for *de lui, d'elle, d'eux, d'elles*.

Il avait reçu tous les dons de la nature; tout contribua à en faire le héros *de la ville*. . . . Everything helped to make *him the hero* of the town.

§ 39. The article (definite and more frequently the indefinite) is omitted in French before a noun in explanatory apposition to a noun or clause, which it may precede or follow.

Virginie, dès les premiers jours, se sentit moins faible, **résultat** *du changement d'air et de l'action des bains* (Flaubert).

Chose remarquable, *c'étaient les quinze cents qui avaient attaqué les* ***six mille*** (V. Hugo).

The definite article is added (i.) when a superlative in the apposition precedes its nouns—e.g. *Le Volga,* **le plus long fleuve** *de l'Europe . . .*; (ii.) when a title in the apposition precedes a proper noun—e.g. *Il se réfugia auprès de son allié,* **le roi Louis XIV.**; (iii.) in an apposition which particularises or individualises, or states something which is assumed to be generally known—e.g. *Homère,* **le chantre de la guerre de Troie,** *était aveugle.*

§ 40. The article (partitive) is generally omitted after **avec** and **sans** forming with a following singular abstract noun adjectival or adverbial phrases—e.g. *avec soin, avec plaisir, avec prudence, avec succès, sans courage, sans pitié.*

Note. Apart from abstract nouns, the indefinite article after **sans** usually has distinct numerical force—e.g. Sans un (*seul*) *ami.* Without even one friend—and the indefinite article generally makes the noun determinate—e.g. Sans la lune, *il n'y aurait pas de marée. But for the moon,* there would be no tides (cp. *C'était une nuit* sans lune).

§ 41. The article (definite or indefinite) is omitted after certain prepositions in numerous more or less stereotyped expressions, many of which are archaisms—e.g. *à déjeuner, se jeter à genoux, vendre à perte, à travers champs, appliquer l'oreille contre terre, sortir de terre, sous terre, tomber de cheval, descendre de voiture, sous forme de . . ., sous main, sur mer, sur place, moyennant finances, outre tombe, sauf correction.*

§ 42. In rendering expressions like *the eye of an artist* or *an artist's eye,* remember that modern French prefers the adjectival construction whenever the adjectival force of the phrase is predominant.

Elle avait à tout moment des gestes gracieux bien faits pour séduire **un œil de peintre** (Maupassant).

Le petit gars, se coulant alors par **un trou de haie,** *disparut* (Flaubert).

Avec **une adresse de chat sauvage** (de Vigny).

NOTE. This construction with de will neatly render the English *like a, as of, as* or *as a* in comparisons—e.g. *Alors, au milieu d'*un silence de tombe, *le vieillard éleva la voix* (V. Hugo) ; *Des milliers de goélands et de mouettes dans un vol blanc mêlé de noir rasaient le fleuve avec* leurs cris d'enfants (Daudet).

§ 43. The preposition à combines with a noun to form phrases denoting a characteristic or salient feature or quality.

Tout autour, aux balcons, sur le pas des portes, on distingue quantité de grisettes romaines aux *cheveux noirs savamment ondés et retroussés,* aux *lèvres fines,* aux *traits réguliers et franchement coupés,* au *menton fort,* au *regard fixe* (Taine).

The question of the addition or omission of the definite article in such cases offers some difficulty.

(i.) As a rule, the article is omitted in such constructions —e.g. *un lit* à rideaux, *les bêtes* à cornes, etc., but when it is not a question of a purely adjectival adjunct the article is added according to the conception of the writer—e.g. *L'aigle* à tête blanche or *L'aigle* à la tête blanche. The article, however, must be added in phrases denoting something generally known, or previously mentioned or definitely pointed out—e.g. *La ville* aux sept collines; *L'homme* à la barbe blanche. The article is also added in indicating the means, and in culinary terms—e.g. *une peinture* à l'huile, *une tarte* aux cerises, and generally

in denoting mental qualities or characteristics—e.g. *Un homme* **à l'esprit faible.**

(ii.) Thus we see that when the article is added a more precise indication is given—compare *l'homme* **à barbe blanche** and *l'homme* **à la barbe blanche.** If it is desired to characterise the feature or quality still more precisely, **avec** (with the indefinite or partitive article or with the possessive adjective) **can** be used—e.g. *L'homme* **avec la barbe blanche.**

Il y en avait un petit, très malin, surnommé Petit Bleu, un grand, à l'air sauvage, **avec des** *yeux gris et des cheveux noirs, surnommé Tomahawk* (Maupassant).

Les chiens de mer horribles, **avec leurs** *têtes rondes, leurs bouches largement fendues d'idoles chinoises* (Zola).

§ 44. Note the omission of the indefinite or partitive article after **en**—

(i.) in the sense of *as a, like a, considered as a.* Also after **en tant que, en qualité de, en guise de.**

Je suis prêt à vous rendre raison **en galant homme.**

Il servit, **en qualité de second lieutenant,** *à bord d'un corsaire.*

(ii.) after verbs of changing, transforming, consisting.

La chenille se transforme **en papillon.**

Sa richesse consiste **en moutons.**

Similarly the indefinite article is omitted after **comme**= *in the capacity of, considered as* (but *not* after **comme**= *in the manner of*).

Pendu **comme voleur.** Hanged *as a* robber;

but

Pendu **comme un voleur.** Hanged *like a* robber.

NOTE. Notice also the omission of the article in the concise construction **en plein** + **noun**—e.g. *en pleine campagne, en pleine mer, en plein moyen âge, en pleine Renaissance, en plein conseil, en pleine déroute, en plein soleil, en plein été, en plein visage, en plein mois de décembre, en plein Paris,* etc.

§ 45. The indefinite article is used in French, though not always in English, before an abstract noun qualified by an adjective or adjectival phrase preceded by a preposition — e.g. *avec* une *parfaite sincérité*, with perfect sincerity; *enflammé d'*un *juste ressentiment*, incensed with just resentment.

§ 46. When a noun used partitively is already governed by prepositional de, the partitive article is entirely omitted. Both here and after expressions of quantity or number the partitive article disappears because it coincides with the de which forms an essential part of the governing expression This de, which usually expresses source, cause, material, instrument, combines with the following noun to form a kind of adverbial phrase.

Il se leva, pâle de fureur.
Le bassin était rempli de navires.
La table était couverte de livres.
Elle pleurait de joie.
Il avait besoin d'argent.
Ce manteau sert de couverture.
Ils vivaient d'eau et de fruits.
Il voit avec terreur qu'il est entouré d'eau.

If the noun is particularised, the article reappears— e.g. *Le panier* plein de fraises, but *Le panier* plein des fraises cueillies dans mon jardin.

§ 47. The article is generally omitted not only in enumerations, but also frequently with nouns grouped in pairs.

Vraiment c'était à s'enfermer chez soi, à clore portes et fenêtres *pour échapper à cette vision insupportable* (Daudet).

Dans ce village-là aussi il y avait émoi et anxiété (V. Hugo).

Note. But the article is not omitted when the two ideas are felt to be separate and independent.

Leur vue s'étendait sur des coteaux couverts de champs cultivés. Des bois et des montagnes *bleuissaient l'horizon lointain* (A. France).

§ 48. The indefinite and partitive articles are frequently omitted with the adjectives **pareil** and **semblable** (usually in a negative construction), and with **certain** (the group *de certain(e)s* as in *il y a de certaines gens* is archaic or rare); the partitive article is usually omitted with **différents** and **divers**, and the definite article is frequently dropped with the adjective **même**, *same.*

Depuis qu'il était au monde, on ne lui avait jamais tenu **pareil langage** (Cherbuliez).

Jamais cette petite rue de la Faisanderie n'avait vu **semblable cohue** (About).

Diverses conversations *se tenaient simultanément parmi les groupes* (Gautier).

Vingt autres m'ont fait depuis **mêmes récits** *avec* **même simplicité** (de Vogüé).

§ 49. The indefinite or partitive article is generally dispensed with after initial **jamais** or an equivalent negative expression (e.g. **rarement**, **de ma vie**, etc.).

Jamais couple *mieux assorti n'avait cheminé côte à côte* (Gautier).

Mais **rarement existence** *humaine se dépensa dans un plus pénible et forcené labeur* (Brunetière).

§ 50. **Force**, *many*, sometimes *much*, and **maint**, *many a*, are followed immediately by the noun. Both words are found chiefly in literary French, and **maint** is commonest in **mainte fois**, **maintes fois**, **en mainte circonstance**, **en mainte et mainte occasion**, **en maintes occasions.**

Après **maints** *détours.*

A **maintes** *reprises.*

Ce ne fut qu'avec **force** *coups de coude et* **force** *invectives échangées que nous parvînmes à nos stalles* (Gautier).

Après avoir parcouru **force** *rues et carrefours* (V. Hugo).

CHAPTER V

THE PRONOUN

Personal Pronoun

§ **51.** Some uses of **en, y** and neuter **le.**

(i.) Note particularly the use of **en** as a partitive pronoun in comparisons after **comme** and **tel que.**

*Elle avait des yeux comme je n'***en** *ai jamais vu de pareils* (Maupassant). She had eyes the like of which I have never seen.

On pourrait comparer cette ladrerie apparente à ces devantures de boutiques telles qu'on **en** *voit encore en Hollande* (P. de Saint-Victor). One might compare this apparent miserliness to those shop-fronts that are still to be seen in Holland.

(ii.) In a comparative clause **en** frequently has the adverbial force of *on that account* (*pour cela, à cause de cela*).

*Quand même vous le trouveriez, vous n'***en** *serez pas plus avancé.* Even if you found it, you will be none the better off.

(iii.) A preparatory pleonastic **en,** which is only made intelligible by what follows, is frequently added, especially in colloquial French. A pause, which is sometimes marked by a comma, is made before the explanatory partitive article +noun. By analogy this **en** is also admissible when the following noun is preceded by the indefinite article.

En *voulez-vous* **des** *pommes?* Do you want any apples?
En *voilà* **des** *potins!* There's gossip for you!
Il **en** *a* **un** *toupet!* What cheek he has!

(iv.) **En** representing a possessive or partitive genitive can be used of persons—e.g. *Des amis, j'***en** *ai beaucoup.* But with regard to **en** expressing cause or agency and replacing a pronoun governed by the preposition **de** (sometimes **par**), usage varies. The general tendency is to prefer a stressed personal pronoun governed by **de**—e.g. *J'ai reçu* **de lui** *trois beaux livres*—and the use of **en** in such cases is limited to past participial constructions with certain verbs which generally express mental activities rather than physical acts—e.g. *parler, dire du bien, s'occuper, répondre de quelqu'un; s'approcher, s'éloigner de quelqu'un; recevoir, obtenir, espérer quelque chose de quelqu'un; se défier, se plaindre, raffoler, être fou, avoir horreur de quelqu'un; être aimé, adoré, connu, protégé, aidé de quelqu'un.*

Il l'aime et il **en** *est aimé.* He loves her and he is loved by her.

En is also applied in this way with **faire** when *faire* has two objects (see § 38, note).

Il l'avait méconnu au point de vouloir **en** *faire son gendre* (Gautier). He had misjudged him to such an extent that he wished to make *him* his son-in-law.

(v.) **Y** is not found as frequently as **en** with reference to persons, and in such cases only with verbs like *songer, penser, se fier, croire, s'intéresser à quelqu'un,* and generally only to avoid repeating the stress when a stressed form of a noun or pronoun has just been used.

Cet homme-là est dangereux, ne vous **y** *fiez pas.*

*Pensez-vous quelquefois à lui? Mais oui, j'***y** *pense toujours.*

*Je n'ai pas pensé à lui jusqu'à présent! . . . il est même probable que je n'***y** *aurais jamais pensé si on ne lui avait pas envoyé le chien!* (Gyp.)

Note carefully that a person is represented by the stressed form of the pronoun governed by **à** when it is an indirect object to the following verbs and verbal phrases—**recourir, avoir recours, en appeler, penser** and **songer** (see above),

rêver, accoutumer, habituer, renoncer, avoir affaire, prendre garde, faire attention.

Mademoiselle, ce seul mot vous dit que je **renonce à vous** *et que je vous obéis* (Balzac).

(vi.) In addition to the ordinary cases of neuter **le** (invariable), remember its use in parenthetical clauses with **comme, ainsi que**—e.g. *comme on* **le** *voit,* as one can see; *ainsi qu'on peut* **le** *constater,* as one can observe. In many cases this **le** can be omitted—e.g. *comme on sait.* Note the difference between *comme on dit,* as the saying goes, and *comme on* **le** *dit* or *ainsi qu'on* **le** *dit,* as is asserted. When **comme** or **ainsi que** is omitted, **le** must be added—e.g. *Son succès, on* **le** *voit, était assuré.* But **le** is always omitted in an inverted construction—e.g. *Son succès, pourrait-on croire, était assuré.* **Le** is also omitted when a dative pronoun is added—e.g. *Son succès, il faut* **le** *dire, était assuré,* but *Son succès, il faut vous dire, était assuré.*

(vii.) Remember also that **en, y** and neuter **le** form part of many idiomatic expressions, in which they replace a noun unexpressed and more or less easily supplied.

*C'***en** *est fait de nous.* It's all up with us.
Il **en** *est de vous comme de moi.* We are in the same boat.
Il **y** *va de mon honneur.* My honour is at stake.
*J'***y** *suis.* I have it, I understand.
Vous **l'***emporterez sur eux.* You'll beat them.
Il ne **le** *cède à personne.* He takes a second place to none.

§ 52. The English pronoun *it* must not be rendered when it merely announces a following statement. This occurs with such verbs as **croire, juger, trouver,** when followed by a predicative adjective and an infinitive or **que** clause.

Je trouve bon *que* (I think *it* fitting that) *nous demeurions quelque temps sans nous voir.*
Elle jugea inutile (she deemed *it* useless) *de lui communiquer ses craintes.*

L'escarpement est si abrupt que l'on a jugé prudent (*it* has been thought wise) *de le garnir d'un parapet.*

NOTE 1. Notice also the omission of *it* with entendre dire que . . . J'ai entendu dire qu'*on va se mettre en grève.* I have heard *it* said (*or* I have heard) that there is going to be a strike.

NOTE 2. The neuter subject *it* or an equivalent is omitted in English after *as* or *than*. In French a subject must be supplied. *Avec plus de cruauté qu'*il *ne faut.* With more cruelty than is necessary. *Comme* cela *se dit d'ordinaire* or *Comme* on *dit d'ordinaire.* As is usually said.

Comme on *l'avait prévu.* As had been foreseen.

NOTE 3. Pronouns (personal, demonstrative or relative)—especially *it*—are frequently to be replaced in French by a noun suggested by the context in order to avoid ambiguity, a too frequent repetition of pronouns, or for the sake of clearness or emphasis. For example, in a sentence like *Seizing a bottle next him, which he thought was Sauterne, but which turned out to be French brandy, he drank off nearly a pint before he knew his error. It finished him*—we may render It *finished him* by Ce coup *l'acheva.*

§ 53. Ellipsis of the impersonal subject il is found in a number of stereotyped expressions, mostly remnants of older usage, many of which have a distinctly archaic flavour and must not be used indiscriminately (these are marked with an asterisk).

Qu'importe? Peu importe. N'importe. What does it matter? It matters little. It does not matter.

Peu (*Tant*) *s'en faut.* Nearly. Far from it.

Reste à savoir (*dire, faire, supposer*).

Plaise à Dieu. A Dieu ne plaise! Would to Heaven. Heaven forbid!

* *Mal* (*Bien*) *me, te, lui,* etc. (*en*) *prit de . . .* It was a bad (good) job for me (etc.) that . . .

Si bon vous semble. Où bon lui semble. Comme bon vous semble. Que vous semble de . . .?

**M'est avis.* Methinks.

A (*De*) *quoi sert . . .? Que sert de . . .?*

D'où vient que . . .? De là vient que . . . How comes it that . . .? Hence . . .

Libre (*Permis*) *à vous de . . .* You are free to . . . It is open to you to . . .

Force est de faire quelque chose (e.g. *Force lui fut de partir.* He was compelled to go away).

**Peu me chaut.* Little do I reck.

Si tant est que . . . If it be so that . . . *Tant (il) y a que . . .* Anyhow, However . . .

N'empêche. Suffit. S'entend. No matter. It is enough. Of course.

Mieux (Autant) vaut (vaudrait)—but Il *vaut (vaudrait) mieux (autant).*

Frequently with besoin—e.g. *Point (Pas, Plus) n'est besoin. Quand (Si) besoin est.*

Also in constructions like—

Entre qui veut. Let him who will enter.

Si (Puisque) malheur y a. If (Since) misfortune there be.

Possessive Adjective and Pronoun

§ **54.** The possessive adjective is *not* used in French in the following cases:

(i.) In speaking of parts of the body.

Il s'est cassé le *cou.* He has broken *his* neck.

(ii.) After **changer de, redoubler de.**

Il changea d'avis. He changed *his* mind.

Le bataillon redoubla de prudence. The battalion redoubled *its* watchfulness.

Similarly with other verbs denoting addition or subtraction—e.g. *augmenter, diminuer.* Note also descendre de **cheval, se mettre à genoux.**

(iii.) Generally before a noun followed by a relative clause when the latter is sufficient to denote clearly the possession.

Avez-vous gardé la *lettre que je vous ai écrite la semaine dernière?* Have you kept *my* letter that I wrote you last week?

NOTE. If the relative clause merely contains an explanatory or incidental remark, the possessive adjective is retained.

J'espère que vous possédez encore mon *adresse, que j'avais ajoutée à ma dernière lettre.* I hope you still have *my* address, which I added to my last letter.

(iv.) After *whose* a possessive adjective before a noun in the accusative is turned by the definite article.

J'aime ceux dont la bonté égale l'intelligence. I like those *whose* goodness equals *their* understanding.

NOTE. The construction *whose . . . him* is rendered by *whom . . . his.*

Cet homme que ses *talents qualifiaient si bien pour le poste.* That man, *whose* abilities qualified *him* so well for the post.

(v.) With a construction like **avoir, mettre,** etc. + **pour** + an abstract noun like **but, mission, condition,** etc., the English possessive adjective which sometimes appears is not rendered.

Ce mouvement **avait pour but** *de tourner le flanc droit.*

Il **eut pour mission** *de surveiller les bagages.*

La Révolution **avait pour premier axiome** *que, socialement parlant, tous les hommes sont égaux* (Bourget).

§ 55. The possessive adjective is frequently rendered by a relative clause, especially when one noun (or pronoun) depends on another noun by means of a preposition.

La douleur que lui causait *la mort de cet homme. His* grief *at* the death of this man.

L'amour que je vous porte. *My* love *for* you.

Tu ne sais pas toute **l'affection que j'ai** *pour toi.* You have no idea of all *my* affection *for* you.

Le temps **où nous sommes.** *Our* times.

Similarly with a noun in the possessive.

La résistance **que le peuple opposait** *à ses oppresseurs.* The *people's* resistance to their oppressors.

L'aversion **que ce monarque éprouvait** *pour les flatteurs.* This *monarch's* aversion for flatterers.

L'étude **que Calvin avait faite** *des anciens. Calvin's* study of the ancients.

§ 56. (i.) The possessive pronoun can be stressed by the addition of **propre.**

Il parlait en mon nom et au sien propre. He spoke in my name and in his own.

But this construction is not much favoured, and only le sien propre, and in a lesser degree le leur propre, are current, and even these are avoided.

Il songeait moins aux intérêts de son ami qu'à ses propres intérêts. He thought less of his friend's interests than of his own.

(ii.) The possessive pronoun without article appears with its original adjectival function after être, devenir, rester, faire, dire, regarder comme, and similar verbs.

Je lui ai dit de regarder *ma maison* comme sienne.
Cette idée me plaît tellement que je la fais mienne.
Je l'aime parce qu'il est devenu nôtre, *parce qu'il fait partie maintenant de notre vie et de notre joie* (Zola).

NOTE. Leur can never be applied in this way. Whereas with most verbs the article can be added, it is never added with faire. *Faire quelque chose* sien is very common.

Demonstrative Adjective and Pronoun

§ 57. It will sometimes be found necessary to replace the English definite article by the demonstrative adjective in French—e.g. when referring to persons or things already mentioned, or for purposes of stress.

Et quelles sont, après tout, ces *vertus attribuées à Charles?* (Taine.) And what, after all, are *the* virtues ascribed to Charles?

NOTE. Note the use of ce, etc. in deferential address or to denote a vague relation—e.g. ces messieurs, ces dames, etc., *the* gentlemen, *the* ladies, etc., i.e. the gentlemen or ladies present.
Ces messieurs *et* ces dames *sont servis.*
Chez madame Clémence, ces demoiselles *de la mode étaient toutes en l'air* (Bazin).
The demonstrative is used in the same way before pauvre, cher

and **bon** followed by a proper name—e.g. **Ce pauvre Charles!** Poor Charles! Cette chère Henriette! Dear Henriette!

Quand ce bon Jules (dear Jules) *sera là, notre situation changera* (Maupassant).

§ 58. Inversely, the demonstrative adjective in English should be rendered by the definite article in French when it is used with a generalising function; it is then usually followed by a relative clause.

Nous aimons **les** *Français qui, sans perdre leur fond parisien, ont voyagé, et s'en souviennent* (Faguet). We like *those* Frenchmen who, without losing their Parisian mentality, have travelled and profited thereby.

Tous **les** (those) *arts qui sont la défense naturelle du faible* (Taine).

Pour les Chantal, toute **la** (that) *partie de Paris située de l'autre côté de la Seine constitue les quartiers neufs* (Maupassant).

NOTE. In the phrase **de la sorte**, the article has demonstrative force, but the phrase must be used only with a verb—e.g. *Quel crime ai-je commis pour être puni* de la sorte? What crime have I committed to be punished in *this* way?

§ 59. **Celui**, etc. can sometimes be understood before the relative, chiefly in generalisations and in many proverbs and fixed phrases—e.g. Qui *dort dîne.* Qui *ne dit mot, consent.* *Sauve* qui *peut! Tout vient à point à* qui *sait attendre.*

Qui *n'a pas vu Avignon du temps des Papes, n'a rien vu* (Daudet).

On m'a cité de lui ce trait d'adresse qui paraîtra peut-être incroyable à qui *n'a pas voyagé en Corse* (Mérimée).

Ces choses sont difficiles à deviner pour qui *manque de documents* (M. Prévost).

NOTE 1. In constructions like *Invitez* qui *vous voudrez. Adressez-vous à* qui *vous voudrez. Épouse* qui *tu veux*, qui is an indefinite pronoun.

NOTE 2. The **ce** of **ce qui** can be omitted in **qui plus est**, **qui pis est**, **qui mieux est** (alongside *ce qui est plus, pis, mieux*), and also after **voici** and **voilà**, generally in exclamative sentences—e.g. **Voilà** qui *est trop fort!*

§ 60. Some uses of **cela**.

(i.) **Cela** (**ça**) is frequently used as a neuter subject standing for a statement as a whole (English *it, this, that*).

Il semble qu'à toute minute on va verser; cependant **cela** *n'arrive jamais* (Gautier).

Quant à moi, je vais dîner chez eux le 15 *août et le jour des Rois.* **Cela** *fait partie de mes devoirs comme la communion de Pâques pour les catholiques* (Maupassant).

Comme c'était sur mon chemin, j'ai ramené son attelage par ici, afin d'éviter des accidents, mais **ça** *m'a rudement retardé quand même* (A. Fournier).

(ii.) **Cela** can also refer more vaguely or indefinitely than **il, elle**, etc. to a preceding noun or collective subject (English indefinite *it* or *they*).

Errant dans son logis, il essaya, pour que ce fût moins sinistre, d'allumer dans la grande cheminée d'en bas un feu de branches, mais **cela** *s'éteignit en fumant* (Loti).

De l'Angleterre et de la Bretagne, on revenait; mais l'Amérique, les Colonies, les Iles, **cela** *était perdu dans une région incertaine, à l'autre bout du monde* (Flaubert).

Mais au delà on aurait dit un nuage où étincelaient des étoiles; des figures apparaissaient dans les profondeurs de ses plis; Eschmoûn avec les Kabyres, quelques-uns des monstres déjà vus, les bêtes sacrées des Babyloniens, puis d'autres qu'ils ne connaissaient pas. **Cela** *passait comme un manteau sous le visage de l'idole . . .* (Flaubert).

NOTE. Neuter **cela**, especially in the contracted form **ça**, also **ce**, are often found, mostly in familiar speech, of persons, generally with disparaging or contemptuous force.

Mais elle! oh! là! là! **ça** *n'a l'air de rien,* **c'***est petit,* **c'***est maigre; eh bien!* **c'***est plus malfaisant qu'une fouine* (Maupassant).

C'*est vicomte, on ne sait comment ni pourquoi, et* **ça** *veut être plus légitimiste que nous;* **ça** *se porte à tout propos champion de la noblesse, pour avoir l'air de la représenter. . . . Si on fait une égratignure à un Montmorency,* **ça** *crie comme si on l'écorchait lui-même* (Augier).

Relative Pronoun

§ 61. As **qui** cannot show gender, it must follow its antecedent as closely as possible in order to avoid any possible ambiguity, and to effect this it may sometimes be necessary to change the order of the English words.

Gilbert s'achemina rapidement vers la petite porte, et, l'ayant ouverte, il laissa **passer devant lui Ivan, qui** *gravit en trois sauts l'escalier et s'élança dans le corridor avec son précieux fardeau.* Gilbert rapidly made his way towards the little door, and having opened it he let *Ivan pass before him, who* climbed the stairs in three leaps and dashed into the corridor with his precious burden.

When there is no danger of ambiguity the relative need not immediately follow.

Un lièvre *partit brusquement,* **qui** *fit peur à la jeune fille* (Maupassant).

Il y eut **un rire éclatant** *des écoliers* **qui** *décontenança le pauvre garçon* (Flaubert).

But when such a danger exists the following methods of avoiding it are available:

(i.) The use of lequel, which, however, should only be resorted to when it is not possible to bring the relative next to its antecedent by a change of order or construction.

Il y a **une édition** *de ce livre,* **laquelle** *se vend fort bon marché.*

Or better:

Il y a de ce livre **une édition qui** *se vend fort bon marché.*

(ii.) A repetition of the antecedent or the introduction of a synonym or pronoun to represent it.

Ils firent **des efforts** *pour devancer l'ennemi,* **efforts qui** *furent couronnés de succès.*

Vous l'avez outragé, **lui qui** *vous aime si tendrement.*

(iii.) The use of et qui, which serves above all to connect a relative clause to an antecedent which has another attribute containing a noun.

Un vieillard appuyé sur un bâton et dont *la barbe descendait jusqu'à la ceinture* (Zola).

Cette impression lui fit rêver qu'il était encore en mer et qu'il voyait, sur le môle, Alicia très pâle, à côté de son oncle cramoisi, et qui *lui faisait signe de la main de ne pas aborder* (Gautier).

(iv.) By means of inversion.

Des deux côtés s'étendent, *pour les spectateurs,* de longs gradins, qui *sont en granit rougeâtre de la montagne voisine* (Loti). Long tiers for the spectators extend on both sides, made of reddish granite from the neighbouring mountain.

§ 62. *Which* sometimes plays the part in English of a relative adjective. This construction is occasionally found in French with lequel (e.g. auquel cas), chiefly in legal, business or scientific style—e.g. *Voici cent francs,* laquelle somme *vous était due par mon père.* But as a rule such constructions are best turned by placing the noun first in apposition followed by the relative pronoun.

Après une courte délibération, les deux bergers conclurent que le plus prudent était de jeter le porc dans une fondrière; projet qu'*ils mirent à exécution* (Mérimée). . . . *which plan* they carried out.

§ 63. The introduction of a noun in apposition+a relative pronoun is very frequent after names of places and expressions of time, since the relative pronoun cannot refer to an undetermined noun.

On alla acheter du blé en Egypte, pays qui *de tout temps était renommé pour les céréales.* They went to buy corn in Egypt, *which* had always been famous for its cereals.

Il revint à neuf heures, **moment où** *le vieillard se trouvait libre.* He returned at nine o'clock, *when* the old man was free.

Thus *when* will frequently be represented by **jour où, époque où, année où,** temps **où,** etc.

§ 64. Remember that *when* after a noun expressing time must be rendered by **où** or the relative adverb **que.**

L'hiver **où** *il fit si froid.* That winter *when* it was so cold.
Un jour **qu'***elle était endormie.* One day *when* she was asleep.

As a rule **où** refers to a definite, que to an indefinite time. Que is more usual with *un matin que, un soir que,* and with *jour* and *fois*—e.g. *un jour que, c'est la première fois que, toutes les fois que.* Que cannot be replaced by **où** after adverbs of time—e.g. *aujourd'hui que, maintenant que, à présent que, autrefois que, alors que,* etc., or after expressions of time preceded by *depuis, jusqu'à* and *pendant*—e.g. **Depuis trois semaines qu'***il habite Paris.*

NOTE. **Où,** *where,* cannot be initial, and **là** must be added—e.g. **Là où** *vous allez il y a un beau théâtre. Where* you are going there is a fine theatre. When not initial this **là** is optional—e.g. *Allez* **où** *vous voudrez.* Go *where* you please.

§ 65. *Avoidance of Accumulation of Relative Clauses*

An accumulation of relative clauses tends to make a sentence unwieldy and cumbersome, and may also very easily lead to ambiguities and inaccuracies. One of the first dangers to avoid in building up a sentence of any length is the multiplication of relative clauses. Fortunately there is no lack of means for replacing a relative clause by an alternative construction—

(i.) The substitution of a noun in apposition.

Ce dictionnaire, **mine de** (qui abonde en) *renseignements précieux.*

Un petit traité, ébauche d'*un* (qui devait devenir un) *grand ouvrage.*

NOTE 1. If the antecedent is the neuter pronoun ce, both antecedent and relative clause can thus be replaced by a noun.

Vous avez contre vous la lie de (ce qu'il y a de pire dans) *la population.*

Il faudrait tenir compte des circonstances actuelles (de ce qui se passe maintenant).

NOTE 2. Sometimes a relative clause referring to a whole statement can be turned by an apposition—e.g. *On leur proposa de partir, et,* chose étonnante, *ils y consentirent.*

(ii.) The substitution of an adjective. This amounts to substituting the exact word for a definition.

Un liquide potable (qu'on peut boire).
Un roi digne *d'être aimé* (qui mérite d'être aimé).

Note particularly the use of a past participle used adjectivally.

Un soldat coiffé *d'un casque* (qui porte un casque).
Une étoffe lustrée *d'usure* (que l'usure fait luire).

This will apply especially in replacing weak turns like *qui doit* (*doivent*) + infinitive, *qui est* (*sont*)+preposition, *qui a* (*ont*), *qui n'a* (*n'ont*) *pas* or *plus*, and so on.

Un poème voué *à l'oubli* (qui doit être oublié).
Un renard blotti (qui est) *dans son terrier.*
Une ville coupée *de larges rues* (qui a de larges rues).
Un négociant rompu *aux affaires* (qui a la pratique des affaires).
Une personne dépourvue *d'esprit* (qui n'a pas d'esprit).
Les bois dépouillés *de leur parure* (qui n'ont plus leur parure).

(iii.) The substitution of a preposition or preposition + noun.

Le chemin du *crime* (qui mène au crime).
La femme aux *rubans verts* (qui porte des rubans verts).
Un homme aux prises avec *l'adversité* (qui lutte contre l'adversité).
Des champs en friche (que l'on ne cultive pas).

(iv.) Sometimes a sentence containing a relative clause qualifying a word like **premier, dernier, seul,** can be recast in a more concise form.

Seul, *vous m'avez secouru.* You were the only one who helped me.

Mon père se remit **le premier.** My father was the first to regain (who regained) his self-possession.

CHAPTER VI

THE ADVERB

§66. Heavy adverbs in -ment, unless used with a special purpose, are best avoided, and can be replaced in the following ways—

(i.) By substituting an adverbial phrase consisting of a preposition + noun or a phrase formed round a verb—e.g. *à la folie*, madly; *à l'aveugle*, blindly; *avec courage*, courageously; *avec succès*, successfully; *de préférence*, preferably; *en silence*, silently; *en vain*, vainly; *par accident*, accidentally; *sans cesse*, incessantly; *en héros*, heroically; *pour terminer*, finally; *sans plus tarder*, immediately, etc.

(ii.) By means of an adverbial phrase consisting of *d'un air*, *d'une mine*, *d'une voix*, *d'une manière*, *d'une façon*, *d'un* (*sur un*) *ton*, etc. + an adjective, or by the gerund with en or by à + infinitive. This will apply especially in rendering English adverbs formed from present participles and those ending in *-fully*. *Ne pleure pas, dit-il,* en la consolant (soothingly); *Vous dansez* à ravir (charmingly); *pleurer* à faire pitié (pitifully); d'une voix calme, calmly; d'un air de raillerie, mockingly; d'un ton sévère, severely; d'une manière expressive, expressively. Note also the numerous phrases formed round the noun pas (*step*)—e.g. à pas rapides, quickly; à pas lents, slowly, etc.

(iii.) By means of a verbal construction. Replace the adverb by a verb of similar meaning and turn the original verb by an infinitive dependent on the new verb.

Il s'acharne *à vous poursuivre* (Il vous poursuit opiniâtrément).

Il ne tardera pas à *vous écrire* (Il vous écrira prochainement).

This is a common and very useful method of rendering an adverb, and the possible applications are numerous.

Il vient (venait) de *sortir* (just).

Elle ne fait que d'*arriver* (just).

L'homme que nous attendions ne tarda pas à *paraître* (soon).

Le messager va *revenir* (soon).

Il s'enfuit et finit par *disparaître* (finally, at last).

Il commença par *refuser* (at first).

Il eut beau *chercher, il ne retrouva pas la bourse* (in vain).

Il se borna à (se contenta de) *répéter la même chose* (merely).

NOTE 1. *Still, nevertheless,* etc. may be idiomatically rendered by ne pas laisser (que) de + infinitive after a reservation.

Quelques précautions que l'on prît pour cacher le contenu de cette pièce au public, elle ne laissa pas d'être *bientôt connue* (Mérimée).

En dépit de ce contretemps, il ne laissa pas de marcher *en avant* (Cherbuliez).

NOTE 2. *Nevertheless* may also be turned by ne (n'en) . . . pas moins, especially when the subordinate clause contains pour used concessively (see § 92 (iii.)).

Dantès ne comprit pas très bien la plaisanterie, mais ses cheveux ne s'en dressèrent pas moins *sur sa tête* (Dumas).

(iv.) By an adjectival construction.

(*a*) Render the verb by a noun and the adverb by an adjective.

On m'annonce l'arrivée prochaine *de mon frère* (que mon frère arrivera prochainement).

La ville succomba après une vigoureuse résistance (après avoir vigoureusement résisté).

(*b*) When an unwieldy adverb qualifies an adjective, one may either form an adverbial phrase consisting of an adjective formed from the adverb qualifying a noun formed from the adjective, or one may have recourse to two adjectives.

*D'*une générosité inconsidérée. *Inconsiderately* profuse.

Dans une situation pénible et dangereuse. In a *painfully* anxious situation.

(*c*) Apart from those fixed verbal phrases in which

the adjective has adverbial force—e.g. *parler* bas, *chanter* faux, etc. — one may occasionally render an English adverb by an adjective in French by transferring the qualification from the verb to the noun.

Ils vivent tranquilles *dans une des plus adorables villes du monde* (Maupassant).

§ 67. English adverbs and prepositions used adverbially (usually with the verb *to be*) are generally translated by past participles or nouns.

Un matin, Georges, levé *le premier, appela son compagnon.* One morning, George, *up* first, called his friend.

Où est votre frère? — Il est sorti. Where is your brother? —He is *out.*

Tout est fini. All is *over.*

Avant la fin *de la semaine.* Before the week is *out.*

§ 68. *Notes on Comparison*

(i.) The different ways of rendering *like* should be carefully noted. In addition to comme, pareil à, semblable à, we have tel, tel que, ainsi que, on dirait, on aurait (eût) dit, comme qui dirait.

Aussitôt, telle *une sœur de charité après le combat, madame Plancoulaine vint droit à nous* (Boylesve).

L'ombre, telle qu'*un grand rideau, ne découvrait qu'un angle du matelas rouge* (Flaubert).

Cadix présente un aspect admirable du côté de la mer. . . . On dirait *une ville d'argent posée entre deux coupoles de saphir* (Gautier).

On aurait dit *une voix lointaine qui me racontait mon histoire* (Zola).

On eût dit *un volcan qui sort de la mer* (V. Hugo).

Admettons cependant qu'il ne parle que par métaphore. C'est alors comme qui dirait *un grossissement de l'idée par les mots* (Brunetière).

NOTE. 1. On dirait, on aurait (eût) dit are occasionally followed by de in what is probably an elliptical construction, a word like cela being understood.

Deux heures après, **vous diriez d'***un champ de bataille après le combat* (Balzac).

NOTE 2. When tel is used in this way, the general rule is that it agrees with the following noun, the verb être being understood.

(ii.) **Comme** serves to suggest a resemblance rather than an exact comparison.

De hautes colonnettes, minces **comme** *des roseaux* (Flaubert).

It also introduces innumerable intensifying similes—e.g. *pâle* **comme** *la mort, sourd* **comme** *un pot, doux* **comme** *un agneau, gai* **comme** *un pinson,* etc.

(iii.) **Comme** is often employed to introduce, and "tone down," so to speak, a comparison, and in such cases its force varies from mere approximation to *as it were.*

Les feuilles étaient **comme** *trempées de lumière* (V. Hugo).
On la mit **comme** *nue à la porte* (Michelet).
Elle glissait **comme** *à reculons* (Loti).
Il avait dans son attitude **comme** *une majesté de roi* (Flaubert).

(iv.) Notice the concise use of **comme** in comparisons in negative sentences.

Rien de charmant **comme** *cette installation* (Daudet).
Rien n'est humiliant **comme** *de voir les sots réussir dans les entreprises où l'on échoue* (Flaubert).
Rien de sinistre et formidable **comme** *cette côte de Brest* (Michelet).

(v.) Comparison can also be expressed by **auprès de, à côté de, au prix de,** *in comparison with.*

Turenne endormi sur un affût n'est rien **auprès de** *ce maréchal, si calme devant son billard au moment de l'action* (Daudet).
Des coquins, toutefois, **au prix desquels** *vous n'êtes encore, avec votre aveu écrit et signé, qu'un tout petit garçon* (Richepin).

(vi.) When two qualities are compared **autant** or **aussi** can be used indifferently, but **autant** must not be separated from **que.**

Un jardin aussi *fertile* qu'*agréable*

or

Un jardin fertile autant qu'*agréable.*

(vii.) The conditional and past conditional (or pluperfect subjunctive) are employed in French in a relative clause depending on a noun used in a simile (generally introduced by **comme**) to express imaginary or hypothetical cases.

Les chevelures vertes des arbres pendent le long des parois; l'eau en suinte comme *une fontaine qui, goutte à goutte,* tomberait (falling) *des cheveux d'une naïade* (Taine).

Ce voyageur semblait s'être levé de terre tout à coup, comme *un paysan qui* se serait couché (who had lain down) *dans un champ en attendant l'heure du départ et que la trompette* aurait réveillé (had aroused) (Balzac).

Il avait l'air d'*un de ces longs anges thuriféraires qui habitent les pignons des cathédrales, et qui* serait descendu (had come down) *par la ville au milieu des bourgeois affairés* (Gautier).

A l'horloge d'une église, une heure sonna, lentement, pareille à *une voix qui l'*eût appelé (calling) (Flaubert).

§ 69. *Even* (or an equivalent expression—e.g. *very*) may be idiomatically turned by **jusqu'à**, or by **il n'y a pas** (**il n'est pas**) **jusqu'à** + subjunctive with **ne** (the latter construction being more usual when *even* qualifies the subject of the sentence).

On continuait d'entendre très distinctement chaque explosion de son fusil et jusqu'au *son de sa voix* (Fromentin).

Il n'est pas jusqu'à *l'inaction désastreuse de Fabius qu'ils* n'aient *glorifiée* (A. France).

CHAPTER VII

THE PREPOSITION

The preposition requires great care in translation from English into French. In the first place, we have the numerous idiomatic differences in the use of the preposition in the two languages. Such differences are dealt with in the grammars and dictionaries, and can only be mastered by careful reading and noting of examples. Moreover, it frequently happens that it is not sufficient to render the English preposition by the appropriate French preposition. French avoids using an adverbial phrase to describe a noun, and rarely connects nouns by prepositions other than **de**, which practically represents the genitive case. Thus in many cases some additional word or words may be necessary to make the sense clear or to give the preposition its full force, and such word or words must be determined by the context.

§ 70. The preposition may require amplifying by means of—

(i.) An infinitive.

Le voyageur écoute en vain **pour entendre** *les aboiements d'un chien de berger ou le bêlement d'un agneau.* The traveller listens in vain *for* the bark of a shepherd's dog or a bleat of a lamb.

Note particularly that *at* or *of* after expressions of feeling can be neatly translated by **de voir.**

Tout le monde était étonné **de le voir** *revenir.* Everybody was surprised *at* his return.

(ii.) A gerund with **en.**

En poussant *un cri. With* a cry.

En répandant *de chaudes larmes. With* bitter tears.

Autant qu'on peut se servir d'un pareil terme **en** parlant **d'***une créature humaine.* As far as one can use such terms *of* a human creature.

(iii.) A noun. This occurs particularly in cases where a French compound preposition built round a noun corresponds to a simple English preposition—e.g. *de la part de,* from; *au nombre de,* among; *au moment de,* at; *du côté de,* towards, near; *au prix de,* beside=compared with (see § 68 (v.)); *à l'endroit de,* about=concerning; *à l'encontre de,* against.

En temps de *paix. In* peace.

Au bout d'*un mois. In* a month.

Il tua des ours à coups de *couteau.* He killed bears *with* a knife.

Voici une lettre à l'adresse de *votre frère.* Here is a letter *for* your brother.

(iv.) A past participle. This is the commonest method of all, as French frequently feels the need of introducing an explanatory past participle for the sake of clearness in a prepositional phrase used adjectivally. The appropriate verb will of course be suggested by the context. English is usually more concise.

A la première plainte portée **contre** (against) *lui, il ne lui donnerait que deux heures pour faire ses paquets* (Cherbuliez).

La dernière lettre **venue du** (from) *Soudan annonçait que l'officier avait pris les fièvres* (Bordeaux).

Après l'accident **arrivé** à (to) *Juancho* (Gautier).

Le vieux Castillan, coiffé de (in) *son casque de peau de loup* (idem).

Similarly *vêtu de, affublé de, chaussé de.*

(v.) Sometimes the expansion may take place without the help of any French preposition.

Les courtisans **qui l'entouraient.** The courtiers *around* him.

L'enfant ne tarda pas à savoir tout ce qui concerne *les chevaux.* The boy soon knew all *about* horses.

Mon frère courut chercher *son fusil.* My brother ran *for* his gun.

Elle fit appeler *un médecin.* She sent *for* a doctor.

Similarly *envoyer chercher, faire venir,* to send *for*; *aller prendre, venir prendre,* to call *for*; *venir chercher,* to come *for.*

Il ordonna qu'on lui apportât *un verre de vin.* He called *for* a glass of wine.

Il désirait revoir les lieux où s'était passée *sa jeunesse.* He wished to see again the scenes *of* his childhood.

§ 71. When one noun depends on two different prepositional constructions, place the noun in French after the first preposition and repeat it in the second case by means of a pronoun. Thus one can say

Il est utile et cher à *ses enfants.* He is useful and dear to his children,

because both adjectives require à; but one cannot say

" *Il est utile et chéri de ses enfants* " or " *Il est utile à et chéri de ses enfants* " for He is useful to and beloved by his children;

one must say

Il est utile à ses enfants *et il* en *est chéri.*

The same construction must be applied in the case of two verbs, one of which requires a preposition after it while the other does not.

Chaque fois qu'il entrait dans la classe *ou qu'il* la *quittait.* Each time he entered or left the class-room.

Note 1. This construction may be extended to a noun directly governed by two verbs.

Il avait l'intention de voler la montre *et de* la *vendre.* He meant to steal and sell the watch.

Note 2. Although as a rule the preposition is inseparable from its complement, there is a tendency in modern French to intercalate word-groups (generally short adverbial phrases, but also whole

clauses) between avec and its noun. This peculiarity, however, should not be carried to excess, as is the case with certain modern authors.

Elle avait des envies de fuir et des envies de rester, avec, tout au fond du cœur, une bien ferme volonté *d'aller jusqu'au bout* (Maupassant).

Ce médecin était un homme sur la fin de la jeunesse, grand, chauve et voûté, avec, dans son visage où s'éparpillait une barbe mal venue, un regard *sombre, plein de timide bonté* (G. Duhamel).

§ 72. It is not permissible in French to terminate a sentence with a preposition, as may be done in English. Certain prepositions, however—e.g. *après, autour, avant, avec, contre, derrière, devant*—are sometimes used without a noun following, particularly in more familiar speech, and thus assume adverbial function.

Elle se précipitait vers lui, elle se blottissait contre (Flaubert).

Rosanette aurait voulu courir après, *pour l'embrasser* (idem).

Sa peau était si fine, qu'on voyait à travers (Erckmann-Chatrian).

Pourquoi donne-t-on un joujou à un enfant? — Pour qu'il s'amuse avec (R. de Gourmont).

Notes on Certain Prepositions

§ 73. A must not be omitted in expressing distance (whether denoting rest or motion or expressed in terms of space or time) when it is a question of actual measure. This à usually corresponds to the English *at, away, from, within*, expressed or implied.

Je voudrais être à *six pieds sous terre.* Would I were six feet under the ground.

La maison est à *dix minutes de la ville.* The house is ten minutes away from the town.

Note. This à is frequently left out when plus loin follows—e.g. *Son domaine était situé dix heures plus loin*, and is not added when it is not a question of actual measure—e.g. *Il demeure trois maisons (portes) plus loin, deux étages plus haut.* A, however, is necessary if d'ici is added—e.g. à *deux chapitres d'ici*, two chapters after this.

§ 74. *From*, expressing point of departure in time, can be rendered by dès, à partir de, à dater de, à compter de—e.g. *dès ce jour, à partir d'aujourd'hui, à dater (à compter) de ce jour.*

§ 75. (i.) With the word main, **dans** is often more forcible than **à** and is more readily used with a possessive adjective —e.g. *Je tenais le couteau* **dans** *ma main* (*à la main*). **Dans** is frequently substituted for **entre** in the phrase **tomber dans les mains de quelqu'un.**

(ii.) With expressions of time, **dans** = *after, at the end of*; **en** = *within, in the course of.*

Le train entrera en gare **dans** *cinq minutes.* The train will enter the station in five minutes (i.e. from now).

Le train fait ce parcours **en** *deux heures.* The train does this distance in (the space of) two hours.

§ 76. (i.) **De** often corresponds to *in, at, to,* especially with names of places, to denote that something is to be found there which belongs to that town, country, etc.—e.g. *L'Opéra* **de** *Paris, L'université* **de** *Strasbourg, Le train* **de** *Lyon* (which can mean the train *to* Lyons or the train *from* Lyons. If greater precision is necessary, one can say *Le train allant à* (*se dirigeant sur*) *Lyon* or *Le train venant* (*arrivant, parti*) *de Lyon*).

(ii.) Remember that *in* after a superlative must be rendered by **de**—e.g. *La plus belle rue* **de** *la ville, La chose la plus inutile* **du** *monde, Pour la première fois* **de** *ma vie.*

(iii.) **De** must not be omitted in indicating dimensions or measure (space or time).

La hauteur de la colonne est **de** 47 *mètres.* The column is 47 metres high.

Des expressions vieilles **de** *vingt siècles.* Expressions twenty centuries old.

(iv.) **De** is frequently used to express time (= depuis), especially after a past participle.

Je ne suis pas né **d'***hier.* I was not born yesterday.

Il avait quitté Paris **de** *la veille.*

Parti **d'***assez tard, j'arrivai lorsque le soleil se couchait.*

(v.) Both **de** and **en** express material. **De** is the usual preposition; of **en** it may be said that it is preferred when

the complement of material is an attribute and not an epithet—e.g. *On fera le cadre* en *chêne.* The frame will be made of oak. Similarly *construire* en *maçonnerie, sa montre est* en *or.* Compare *L'homme à la cervelle* d'*or* and *C'est ainsi que les parents apprirent que l'enfant avait une cervelle* en *or.* En of course will also be used in order to avoid repetition of de.

(vi.) De sometimes has the force of the Latin " accusative of respect," *as to, with respect to*—e.g. *un chapeau haut* de *forme, un homme large* d'*épaules, vieux* de *corps, admirable* de *style,* etc.

Il était en ce moment aussi blanc de *visage que* de *cheveux* (Bazin).

§ 77. Durant has the same meaning as pendant, but differs from it in that it stresses the idea of duration and can be placed after the noun—e.g. pendant *tout l'été,* durant *tout l'automne.* It is placed after the noun chiefly with definite indications of time—e.g. *parler deux heures* durant, *quatre mois* durant, *dix années* durant (rarely *an* in this use). With indefinite indications of time, postposition is rarer—e.g. *de longues heures* durant, but *sa vie* durant, *sa longue vie* durant are practically fixed expressions. Durant cannot follow in such cases as *durant longtemps, durant les premiers jours où . . ., la semaine durant laquelle . . ., durant une nuit d'hiver, durant plus de dix années, durant près de deux siècles, durant une semaine et plus, durant le séjour de son frère, durant cet intervalle, durant une autre année.*

Both pendant and durant may be used of space.

Durant des lieues *de pays, rien ne décèlerait la présence de l'homme, n'étaient ces fruits de son travail* (de Vogüé).

Le rivage est couvert pendant un demi-mille *d'une rangée de maisons qui se touchent les unes les autres* (Lamartine).

§ 78. As a rule, when en is used of place, the locality is only indicated vaguely or generally, but there is no

lack of examples in modern writers of **en** used instead of dans before a noun particularised by the indefinite article (**en un** *verger où . . .*), a possessive adjective (**en son** *château de . . .*), or demonstrative adjective (**en ce** *joli village*).

Tout est paisible **en ces** *asiles de foi* (Maupassant).

Comme **en un** *miroir magique* (Flaubert).

Celui-ci montrait bien sur sa figure le combat que se livraient **en son** *âme la convoitise et le respect dû à l'hospitalité* (Mérimée).

§ **79.** (i.) **Entre** renders *in* in the very common phrase **entre les mains**, which occurs with such verbs as *abdiquer, être* (*se trouver*), *passer, placer quelque chose, remettre quelque chose*, and particularly in the expression **tomber entre les mains de quelqu'un.**

(ii.) **D'entre** is used in lieu of **de** before a pronoun, especially (*a*) after a superlative—e.g. *le plus vieux* **d'entre** *eux*; (*b*) after a numeral, particularly when **eux** follows—e.g. *quarante* **d'entre** *eux*; (*c*) after a pronoun—e.g. *quelqu'un, personne, plusieurs, ceux* **d'entre** *eux*; (*d*) after adverbs of quantity—e.g. *combien* **d'entre** *vous, beaucoup* **d'entre** *eux*; (*e*) after *la plupart, un grand nombre, un certain nombre*, especially before **eux**—e.g. *un certain nombre* **d'entre** *eux, une multitude* **d'entre** *eux.*

§ **80.** (i.) **Par** is the usual preposition in describing weather conditions, and so corresponds to *on, in, during*, in addition to cases where English omits the preposition—e.g. **Par** *un beau dimanche d'été.* One fine Sunday in summer. Similarly **par** *un temps pluvieux*, **par** *un soleil éclatant*, **par** *un temps pareil*, **par** *une après-midi du commencement de février*, **par** *une triste matinée froide et neigeuse*, **par** *le plus joli clair de lune*, **par** *un clair matin de soleil*, etc.

(ii.) **Par** can express cause, *from, out of, through, on account of*—e.g. **par** *manque de courage*, from (through) lack of courage; **par** *pure méchanceté*, from sheer malice; **par** *pitié*, **par** *curiosité*, **par** *jalousie*, **par** *amusement*, etc.

(iii.) Note the use of par, *for*, to express reason or cause after such adjectives as *connu, célèbre, renommé*—e.g. *célèbre* par *son élégance, connu* par *sa fortune, redoutable* par *sa férocité, renommé* par *la hauteur de ses tours.*

(iv.) With the verbs *tomber, retomber* and *jeter*, par terre is used of persons or things which already touch the ground, and à terre of things falling from above. With verbs which do not express motion, only par terre is possible —e.g. *être, être assis, rester, coucher* par terre.

§ 81. (i.) Pour may correspond to the English *to*, especially in conjunction with the verb *to be*—e.g. Pour *un homme sage la maladie, la difformité, la mort, la perte des amis ne sont point des maux.*

Note 1. Inversely *for* sometimes=à—e.g. *Il est aussi difficile* à *un ouvrier de devenir un bourgeois, qu'*à *un bourgeois comme vous de faire du travail manuel.*

Note 2. Many adjectives implying advantage or disadvantage take a pure dative—e.g. *agréable, désagréable, cher, dangereux, égal, facile, difficile, fidèle, différent, loyal, déloyal, possible, impossible, utile, inutile*—but many others expressing feeling and disposition usually require pour, envers, or avec. Thus, *Elle est bonne* pour *lui* (not "*Elle lui est bonne*"). She is kind *to* him ; *Il est généreux* envers *moi* (not "*Il m'est généreux*"). He is generous *to* me.

(ii.) Pour is used with reference to time to denote (*a*) the idea of duration (*for how long*)—e.g. *Es-tu à Paris* pour *longtemps?* (*b*) the idea of an expected point of time (*for when*)—e.g. *Je ne puis accepter que* pour *dans dix jours d'ici*; (*c*) the idea of a point of time in the present with a *limited* number of nouns—e.g. *pour le coup*, for once, for this time; *pour le moment, pour une fois, pour la première fois.*

§ 82. A . . . près, *except, with the exception of*, etc., denotes exclusion, by how much a thing is incomplete. It is generally employed with such words as *beaucoup, peu, peu de chose, cela*, but almost any expression can be introduced.

Ces règles se trouvent être les mêmes, à peu de chose près.

These rules happen to be the same, or very nearly so (practically the same).

Ces mosquées se ressemblent toutes, à la grandeur et à la couleur près. These mosques are all alike, except as regards size and colour.

§ 83. Sans often has the force of **n'était, n'eût été**, *had it not been for, but for.*

La maison aurait fait encore assez bonne figure sans *un petit grenier* (A. France).

§ 84. **A la suite de** denotes place and time (=après)—e.g. *marcher* **à la suite de** *quelqu'un*; **à la suite de** *ces événements*. **Par suite de** has consecutive force, *as a result of*—e.g. **Par suite de** *ces insuccès, il renonça à l'entreprise.*

§ 85. (i.) **Sur** may, like *on*, assume the meaning of *concerning, about, with reference to.*

Le père Roland interrogeait leur nouvelle amie **sur** *le défunt capitaine* (Maupassant).

Je ne sais pas si toutes les histoires sur *les goinfreries des moines sont vraies* (Gautier).

(ii.) **Sur** (not *contre*) also translates *against* (a background), marking a contrast, with such verbs as *se découper, se détacher, se dessiner, se profiler, trancher*, etc., or by itself.

Pendant un instant, la redoute se détacha *en noir* **sur** *le disque éclatant de la lune* (Mérimée).

Sa figure se dessina *nettement* **sur** *son oreiller comme si elle eût été de bronze* (Balzac).

Les hautes cheminées des usines fumaient **sur** *l'horizon grisâtre* (H. de Régnier).

§ 86. Both **à travers** and **par** can render *through*—e.g. *On regarde* **par** *une fenêtre ouverte*; *On observe* **à travers** *un rideau*. The difference is that with **à travers** there is not only a point to pass, but also an obstacle to overcome. **Au travers de** (e.g. **au travers de** *tous les obstacles*) is more emphatic than **à travers**, and much less used.

CHAPTER VIII

THE CONJUNCTION

§ 87. *Avoidance of Subordinate Clauses*

As a result of its striving after simplicity and concision, French prefers short to long sentences and simple to complicated clause-structure. As far as possible it avoids subordinate clauses, and has a varied supply of methods for replacing subordinating conjunctions. Notice, however, that in nearly all cases the subordinate and principal clauses must have a common subject before any one of these alternatives can be applied.

The following general methods are applicable to all kinds of subordinating conjunctions—

(i.) The use of a noun (usually abstract) construction.

Que m'importe sa cruauté? What does it matter to me if he is cruel?

L'idée de la mort *ne lui inspirait aucune crainte.* He experienced no fear when he thought of death.

Il obtint d'eux une renonciation *à la couronne.* He prevailed upon them to give up the crown.

(ii.) An infinitive construction.

Je parlais alors sans rien savoir. I spoke then although I knew nothing.

Je l'amènerai à prendre *ce parti.* I will act in such a way as to make him adopt this course.

Il craignait de passer *pour un sot.* He was afraid he would be considered a fool.

(iii.) An absolute construction.

La classe finie, *je m'empresserai d'aller voir mon ami.* When

school is over, I shall lose no time in going to see my friend.

Malade, *il la soignait.* **Attristée,** *il la consolait.* When she was ill, he looked after her. When she was despondent, he consoled her.

(iv.) The substitution of a different form—e.g. imperative, interrogative or exclamative, or a combination of such forms.

Fuyez-le, *il vous cherchera.* If you run away from him, he will search for you.

A quoi bon tant d'efforts? *Vous ne réussirez pas.* Whatever your efforts may be, you will not succeed.

Quelle impudence! *Il ose vous accuser.* Such is his impudence that he dares to accuse you.

§ 88. *Noun Clauses*

For the sake of variety and concision, noun clauses introduced by que after verbs of opinion (e.g. *croire, penser, espérer,* etc.) and declaring (e.g. *dire, répondre, prétendre,* etc.) may be avoided in the following ways—

(i.) By means of an *incise* or parenthetical construction. This intercalation may consist of the inverted form of the verb or of a preposition + noun or pronoun.

On avait dû, **pensait-il,** *l'adorer.* He thought that she must have been adored.

On lui avait parlé, **disait-il,** *d'un médecin célèbre.* He said that he had been told of a famous doctor.

A mon avis, *la maison que vous avez achetée vous rapportera peu.* I think that the house you have bought will not bring you in much.

La guerre, **sans aucun doute** (or **sans contredit**), *est le pire des fléaux qui affligent l'humanité.* There is no doubt that war is the worst scourge of all those which afflict mankind.

Selon Hérodote, *Cyrus fut tué dans une guerre.* Herodotus relates that Cyrus was killed in a war.

A similar construction is also possible with *savoir* and *apprendre.*

Mon frère, je **le sais,** *a commis de grandes fautes.* I know that my brother has done great wrong.

(ii.) By substituting one verb for both verbs.

Je m'attends **à** *un orage.* I think there will be a storm.
Quel âge me **donnez-***vous?* How old do you think I am?
Il vous **traite de** *fripon.* He says that you are a rogue.
Il **érige** *ces vices en vertus.* He maintains that these vices are virtues.

(iii.) By means of an infinitive construction, provided both clauses have the same subject.

Il **crut avoir tué** *son père.* He thought that he had killed his father.
Il **avoue avoir versé** *d'abondantes larmes.* He admits that he shed copious tears.

NOTE 1. After a verb of opinion concision may be obtained, even if the two clauses have different subjects, in cases where the verb of the subordinate clause can be replaced by an adjective—e.g. *Je* **crois votre père digne** *de tous les respects.* I think that your father deserves all respect.

NOTE 2. After verbs of emotion, a useful construction is the introduction of **voir**—e.g. *Je m'étonne de vous* **voir** *fréquenter de telles gens.* I am surprised that you should mix with such people.

(iv.) When the subordinate clause contains a pronoun subject + **être** + an attribute, one can make the pronoun subject the pronoun object of the principal verb.

Il **se croit plus savant** *que vous.* He thinks that he is more learned than you.
On **te dit riche.** They say that you are rich.

(v.) The French use of a dative of advantage or disadvantage with such verbs as *voir, sentir, connaître, croire, reconnaître, trouver, découvrir, supposer, savoir,* etc., will frequently make it possible to avoid a noun clause with

que, the subject of the subordinate clause being made the indirect object of one of the preceding verbs. This dative is used with reference to a person in whom something is noticed, or something praiseworthy or otherwise is discovered, or to whose harm or benefit something happens.

Son mari, au dîner, **lui trouva** *bonne mine.* At dinner her husband thought that she was looking well.

Similarly:

Les Birotteau furent effrayés par le nombre des amis qu'ils ne **se connaissaient** *point* (Balzac).

Soudain je **lui découvris** *un tas de qualités que je n'avais point observées* (Maupassant).

On **supposait** au duc *d'Orléans, revenu de Londres, des projets sinistres* (Thiers).

Il **trouvait** *d'ailleurs* à **doña Feliciana** *toutes les qualités essentielles* (Gautier).

§89. *Adverbial Clauses*

Here particularly it is advisable to beware of an accumulation of subordinating conjunctions. Even when there is no such danger, it is often preferable to avoid a construction which would involve a heavy form of the subjunctive.

We shall here deal with certain methods which are available for replacing temporal, conditional, concessive, casual and consecutive subordinating conjunctions. It should always be borne in mind, however, that such means are in all cases merely alternatives and that they should not be applied religiously every time one of these subordinating conjunctions presents itself. They are principally useful in introducing variety and concision whenever these are called for.

§90. *Temporal Conjunctions*

(i.) When the action of the subordinate clause precedes that of the principal clause, one can replace the subordinate clause beginning with **quand, lorsque, après que, dès que,**

aussitôt que, sitôt que, une fois que, by an absolute construction consisting of a past participle referring to some noun or pronoun in the principal clause, or of a noun or pronoun + past participle forming an absolute adverbial clause not formally related to the main clause.

Et il advint que, **parvenues** *déjà très avant dans le bois, elles virent la bête traverser un torrent à la nage* (A. France). And it came to pass that, when they had already advanced far into the forest, they saw the animal swim across the torrent.

Similarly:

La lande traversée, *on entre dans une région assez pittoresque* (Gautier).

La lettre terminée, *il la remit au petit Chose et l'engagea à partir le jour même* (Daudet).

D'ailleurs les Barbares étaient innombrables, et, **leur fatigue passée,** *ils recommenceraient* (Flaubert).

NOTE. The use of **aussitôt** and **sitôt** in such absolute constructions deserves mention.

Firstly, they are used as if they were prepositions not only (*a*) with past participles, but also (*b*) with adverbial expressions in predicative function.

Je portai la lettre à Mrs. Harris **aussitôt débarqué** (Bourget). I took the letter to Mrs. Harris as soon as I had landed.

Sitôt la soupe avalée, *il allait s'asseoir devant la porte* (Maupassant). As soon as he had swallowed his soup, he would go and sit outside the door.

Sitôt dehors, *risquant le tout, les généraux, d'eux-mêmes, avaient expédié leurs ordres* (Margueritte).

Aussitôt sur le quai, *il ouvrit sa carte de l'état major, pour ne commettre aucune erreur* (Maupassant).

Une fois is used in the same way as in English.

Une fois le trouble *des premiers moments* **passé,** *elle avait repris sa vie laborieuse* (Gautier).

Charles une fois parti, *le pharmacien et le curé recommencèrent leurs discussions* (Flaubert).

Secondly, **aussitôt** and **sitôt** have come to be used as real prepositions before nouns.

Il était là depuis quelques jours, mort presque **aussitôt leur arrivée** *à Montreux* (Daudet).

Les partisans de Digeon l'avaient abandonnée, **sitôt l'approche** *des troupes* (Margueritte).

(ii.) A preposition + noun will frequently take the place of a subordinate temporal clause (compare § 1)—e.g. **Après son arrivée**, after he had arrived; **après son départ**, after he had left; **après la prise** *de la ville*, after the town had been taken; **lors de sa naissance** (**son mariage**, **sa maladie**, etc.), when he was born (when he got married, when he was ill, etc.). Similarly:

M. Bergeret, **lors de sa venue** *à* Paris, *s'était logé dans une maison qui allait être démolie* (A. France).

A sa sortie *du bagne, il y avait dix-neuf ans qu'il n'avait versé une larme* (V. Hugo).

Dès le seuil *de la chambre, elle aperçut Virginie étalée sur le dos* (Flaubert).

NOTE 1. A clause with **après que** can always be avoided, of course, by **après** + past infinitive, provided both clauses have the same subject. This construction is particularly useful in avoiding a past anterior.

Après avoir lu *la lettre, je la lui rendis*. After I had read the letter, I handed it back to him.

NOTE 2. Similarly a clause with **avant que** is replaced by **avant de** + infinitive when the two clauses have the same subject.

J'irai le voir **avant de partir**. I shall call upon him before I set out.

(iii.) Temporal clauses may in some cases be replaced by a present participle or a gerund with **en** (see § 7).

La raison **lui revenant** *enfin, sa première pensée lucide fut la crainte d'avoir parlé.* When at last he recovered consciousness, his first thought was the fear of having spoken.

J'ai juré que, **moi vivant**, *vous ne seriez à personne.* I have taken an oath that as long as I am alive you shall belong to no one.

En arrivant *chez lui, il s'aperçut qu'il avait perdu sa montre.* When he arrived home, he discovered that he had lost his watch.

(iv.) Occasionally an adjective or noun used adjectivally in apposition will correspond to a temporal clause.

Cette toile a été peinte par Titien **presque enfant** (Gautier). This picture was painted by Titian when he was almost a child.

Javert **sérieux** *était un dogue; lorsqu'il riait, c'était un tigre* (V. Hugo). When Javert was in a serious mood, he was a mastiff; when he laughed, he was a tiger.

Nous pourrons, **une fois riches,** *nous payer des douceurs* (Maupassant). When we are rich, we shall be able to treat ourselves to dainties.

§ 91. *Conditional Clauses*

The following are some alternative constructions for a clause with **si**—

(i.) **A** + infinitive, expressing the means by which a judgment is formed—e.g. *à le voir, à l'entendre parler, à en juger par les apparences, à l'en croire, à vrai dire, à parler sérieusement, à proprement parler.* Sometimes this construction with à may have the force of *because, as,* or *when.*

A l'entendre parler, *on le prendrait pour un étranger.* To hear him speak (If you heard him speak), you would take him for a foreigner.

A le voir, *il semblait occupé à regarder continuellement quelque chose de terrible* (V. Hugo).

L'astronome du mont Hamilton l'affirme. **A l'en croire,** *l'un des hémisphères de Vénus est un désert brûlant; l'autre, une solitude de glaces et de ténèbres* (A. France).

(ii.) The substitution of the interrogative form.

Une double existence se développait en lui. Si son esprit avide l'entraînait, son cœur le retenait au logis. **S'enfermait-il** (If he shut himself up), *décidé au repos, un orgue de Barbarie, jouant une valse, passait sous la fenêtre et dérangeait tout* (Musset).

S'excuse-t-il, *on a envie de lui demander pardon, tant il est gentil* (Maupassant). If he apologises, you feel inclined to beg his pardon, he is so nice about it.

(iii.) The substitution of the imperative form or the subjunctive which represents it.

Vienne *le printemps (et) nous pourrons nous revoir.*

Donnez *une face humaine à ce chien fils d'une louve, et ce sera Javert* (V. Hugo).

Qu'elle témoignât *un désir, il l'exécutait sans murmurer* (Maupassant).

(iv.) The inverted construction with **n'était, n'eût été,** *but for, were it not for,* etc.

Ces panneaux et ces toiles, antérieurs, souvent de plus de cent ans, aux cadres célèbres, semblent, **n'était** *leur style qui les date, achevés d'hier* (Gautier).

N'était *son accent, on le prendrait pour un Français de* 1781 (About).

N'eût été *la crainte d'une surprise, je n'aurais pas quitté un endroit si agréable* (Balzac).

(v.) A negative conditional clause can sometimes be neatly replaced by **sans** + noun or pronoun, corresponding to *but for.*

Il a bien fait de m'avertir; **sans lui,** *je vous aurais cru une passion malheureuse* (Fromentin).

Le Grand-Conseil aurait faibli, peut-être, **sans une dernière exigence** *plus injurieuse que les autres* (Flaubert).

(vi.) An adjective or noun in apposition may represent a conditional clause.

Pauvre, *il fût devenu sans doute un homme remarquable ou célèbre* (Maupassant). If he had been poor, he would no doubt have become a remarkable or famous man.

§ 92. *Concessive Clauses*

(i.) Concessive sentences contrary to fact introduced by **quand (même), quand bien même, alors même que,** followed by the conditional or past conditional (or pluperfect subjunctive), can be recast in the form of two clauses

in the conditional or past conditional (or pluperfect subjunctive) connected by **que**.

Il **aurait** *tout l'or du monde* **qu'***il ne* **serait** *pas content.* Even if he had all the gold in the world he would not be satisfied.

Similarly:

On **regarderait** *deux ans* **qu'***on n'***aurait** *pas tout* **vu** (Gautier).

Je **vivrais** *cent ans* **que** *je n'***oublierais** *pas l'angoisse de cette minute* (de Vogüé).

Seul, dans un coin, les larmes aux yeux, je lisais une lettre, et les enfants **auraient** *à cet instant* **démoli** *le gymnase de fond en comble* **que** *je ne m'en* **fusse** *pas* **aperçu** (Daudet).

Less frequently the **que** is omitted.

Il **aurait** *tout l'or du monde, il ne* **serait** *pas content.*

Cette passion **entraînerait** *même une mort tragique, il ne* **faudrait** *pas s'en étonner* (Bourget).

The first clause may assume both interrogative and subjunctive form, and here again **que** may be added or omitted.

Eût-il (Aurait-il) *tout l'or du monde,* (qu')*il ne serait pas content.*

Vivrais-je *cent ans, je n'oublierais pas le tableau que nous offrit sa figure* (Balzac).

Seriez-vous *mon pire ennemi,* **que** *je ne vous souhaiterais jamais d'avoir été à ma place* (H. de Régnier).

(ii.) Concessive clauses may sometimes be idiomatically turned by **quitte à** or its equivalent **sauf à**. The statement introduced by **quitte à** or **sauf à** + present infinitive expresses what might have been a hindrance to what is stated by the finite verb of the principal clause.

Puisque Angélique aime réellement Valère, elle doit l'épouser malgré son défaut, et lui, il continuera de jouer, **sauf à la rendre malheureuse** (Sainte-Beuve). Since Angélique really loves Valère, she will marry him in spite

of his failing, and *he* will go on gambling, even though he should make her unhappy.

Il sortit de sa cachette de feuilles, pris d'une rage de faim . . . voulant manger, **quitte à y perdre** *sa liberté* (even at the risk of losing his freedom) *et sa vie* (Zola).

NOTE. A second use of **quitte à** or **sauf à**, though it does not properly belong here, may be mentioned, in which, inversely, the present infinitive of the subordinate clause expresses the circumstances which did not prevent what is stated by the finite verb of the principal clause. In this case the English rendering will be some such turn as *which did not prevent him, her, them,* etc., *from, with the reservation that, only to,* etc.

Elle avait accepté des fleurs, **quitte à** les jeter *cinq minutes plus tard* (Bourget). She had accepted some flowers, only to throw them away five minutes later.

Alors les deux rivaux se réunissaient pour charger la patrouille, **sauf à** vider (which did not prevent them from settling) *ensuite leur querelle particulière* (Gautier).

Notice that in both constructions **quitte** and **sauf** are neuter adjectives and consequently remain invariable.

(iii.) **Quoique** or **bien que** can be replaced by **pour** + present or past infinitive of **être**, if the two clauses have the same subject and the principal clause is negative or restrictive. In such a case the principal clause usually contains **ne (n'en) . . . pas moins.**

Son influence, **pour être** *ainsi restreinte, n'en est pas moins profonde* (Bourget). His influence, although thus restricted, is none the less profound.

Son cri de douleur, **pour n'être pas** *modulé avec autant d'art, n'en est pas moins vrai et déchirant* (Gautier). His cry of pain, although not modulated with so much art, is nevertheless genuine and heart-rending.

NOTE 1. In an affirmative sentence this use of **pour** generally has causal force (see § 93 (i.)), but it is sometimes found with concessive force—e.g. *Un cheval qui,* **pour être** *laid, pouvait pourtant le porter* (Mérimée). A horse which, although ugly, could yet carry him.

NOTE 2. For other renderings of *although* and *however*, see § 95.

(iv.) A negative concessive clause can be replaced by **sans** + present or past infinitive.

Sa tête, **sans** être belle *au sens plastique du mot, présentait un grand caractère de puissance et d'intelligence* (Maupassant). His face, *although not beautiful* in the plastic sense of the word, bore a marked imprint of power and intelligence.

On le jugerait bien inférieur dans l'art de bâtir à ces barbares barbouillés d'ocre, qui, **sans jamais avoir entendu parler** *du parallélogramme des forces, trouvèrent le moyen d'empiler les pierres de Stonehenge* (Taine). He would be found a far inferior builder to those painted barbarians who, *though they had never heard* of the parallelogram of forces, managed to pile up Stonehenge.

NOTE. This construction will avoid the expansion which would be necessary in rendering a negative concessive clause beginning with *although.*

(v.) When there is no negative the verb can be omitted with **bien que** and **quoique,** as in English, provided both clauses have the same subject.

Les Bretons, **quoique liés** *par leurs mandats, n'en manifestèrent pas moins le désir de se réunir* (Michelet).

Bien que philosophe, *M. Homais respectait les morts* (Flaubert).

Cependant, **bien qu'interrompue,** *la tradition de ces conférences ne se perdit pas* (Brunetière).

NOTE. Ellipsis of the verb is also permissible after comme—e.g. *Il sortit avec lenteur,* comme retenu *malgré lui par le charme de la conversation* (Gautier)—but remember that it is *not* permissible after quand, lorsque and comme si.

Lorsque je me trouve *à Londres, je ne manque jamais d'aller à Kew.* When in London, I never fail to go to Kew.

(vi.) Concessive clauses may occasionally be reduced to simple appositions.

Grands ou petits, *tous les hommes sont mortels.* Whether they be great or small, all men are mortal.

Vrai ou faux, *ce qu'on dit des hommes tient souvent autant de place dans leur vie et surtout dans leur destinée que ce qu'ils font* (V. Hugo).

(vii.) **Tout en** + gerund not infrequently has concessive force (see § 7 (v.), note).

Tout en *n'***ayant** *guère d'esprit* (Although she was not overburdened with brains), *elle avait beaucoup de cœur* (Musset).

NOTE 1. A concessive clause is sometimes neatly rendered by the use of the idiom **avoir beau** + infinitive (compare the English *it's all very fine to*), which is generally followed immediately by a sentence which expresses what remains true or is inevitable or resolved upon in spite of the first statement.

Il **avait beau** recevoir *de l'argent, il n'en avait jamais.* Although he was always receiving money, he never had any.

Oh ! tu as **beau** *lui* dire *de ne pas le casser, il le cassera tout de même.* Oh, it is no use your telling him not to break it, he'll break it all the same.

NOTE 2. The concessive conjunction can be omitted if one begins the other clause with an expression like (*mais*) *pourtant*, (*mais*) *cependant*, (*et*) *toutefois*, (*et*) *néanmoins*—e.g. *Il se proclama invincible*, **mais pourtant** *il finit par succomber.*

It is not usual to add **pourtant, cependant,** etc. after a fully-expressed concessive clause.

§ 93. *Causal Clauses*

The following are some suggestions for avoiding a causal subordinating conjunction—

(i.) If the subjects of both clauses are the same and the subordinate clause denotes an anterior fact, **pour** + past infinitive is available.

Je le sais **pour l'avoir entendu dire.** I know it because I have heard people say so.

Frédéric se sentait un grand mal de tête, **pour avoir passé** *la nuit sans dormir* (Flaubert).

Elle avait reconnu l'un d'eux, **pour l'avoir vu,** *dans un restaurant du boulevard où elle soupait quelquefois* (Daudet).

NOTE 1. Rien que, *merely*, occurs prefixed, for purposes of stress. *Moi qui vous ouvris la porte,* rien que **pour avoir entendu** *ces mots : " Louise, c'est moi ! "* (M. Prévost).

The present infinitive is found but rarely—e.g. *Quelques-uns se ruinent* **pour** *trop* **entreprendre** (Taine).

NOTE 2. De + infinitive may express the means or reason for the

formation of a judgment or for an action, sometimes almost with temporal force.

De *lui* voir *un visage d'angoisse, elle demeura interdite* (Bordeaux).

For stress, rien que may be prefixed.

Rien que de *me le* figurer, *cela me serre le cœur* (Lemaître).

(ii.) The use of an absolute participial construction.

Ne pouvant *refuser* (As he could not refuse), *il s'inclina, le cœur torturé d'inquiétudes* (Maupassant).

Presque tout l'argent de sa place lui restant *encore, il ne cherchait pas même de leçons* (Daudet).

(iii.) An adjective or noun in apposition has occasionally causal force.

Après souper, médiocres fumeurs (as we were but moderate smokers), *mon compagnon Eugène et moi, nous remontâmes dans nos chambres* (Gautier).

Républicain austère, *il suspectait de corruption toutes les élégances* (Flaubert).

Privés de la parole (As they were deprived of speech), *on leur refusait la pensée* (Musset).

Note 1. To such adjectives qu'il est, qu'il était, etc. are sometimes added.

Ils ne se parlaient pas, trop perdus qu'ils étaient *dans l'envahissement de leur rêverie* (Flaubert).

Comme can be so used instead of que, with or (more rarely) without predicative le.

Ignorante comme elle l'était, *tout lui parut nouveau, tout piquait sa curiosité* (About).

Faible *encore* comme il est, *il n'a pu si longtemps demeurer debout* (Dumas).

Note 2. A causal clause can sometimes be concisely replaced by a preposition + noun—e.g. Par peur d'être vue, *elle ne prenait pas ordinairement le chemin le plus court* (Flaubert)—while faute de + noun or infinitive can represent a negative clause expressing reason—e.g. *Il a échoué* faute d'argent.

Votre Sainteté fut, je crois, obligée de revenir par mer à Rome, faute de pouvoir passer *par les terres autrichiennes* (Vigny).

§ 94. *Consecutive Clauses*

(i.) The construction à + infinitive frequently has the force of *so much so that, to such an extent that, enough to,*

calculated to, and will thus provide a concise alternative form for a fully expressed consecutive clause.

Au café, il était ivre **à ne pouvoir marcher** (Maupassant). In the café he was so drunk that he could not walk.

C'étaient des applaudissements, des cris, des trépignements **à ne pas s'entendre** (Gautier).

Vous êtes un noble cœur, reprit mon bon ami le maître d'armes, en me serrant les poignets **à les briser** (Daudet).

NOTE. Notice the use of **à** + infinitive with similar force after **être de** + predicative noun without article—e.g. *Je voulais avoir cette conversation avec toi, car tu* **es d'âge à** la comprendre (Balzac). I wanted to have this conversation with you, for you are old enough to understand it.

Similarly **être de force à**, to be capable of; **être d'humeur à**, to be of a temper to; **être de nature à**, to be of a kind to; **être de taille à**, to be big enough to, etc.

(ii.) A consecutive subordinating conjunction may be avoided by the use of **jusqu'à** + infinitive (or sometimes a noun), (**jusqu'**)**au point de** + infinitive, or **assez . . . pour** + infinitive.

Cet enfant courra **jusqu'à tomber** *épuisé*. This boy will run until he falls with exhaustion.

Cet auteur a un style grandiose **jusqu'à l'emphase**. This author has a style so grandiloquent that it becomes bombastic.

La pleine campagne remontait ensuite d'un mouvement monotone, **jusqu'à toucher** *au loin la base indécise du ciel pâle* (Flaubert).

Ce songe, qui prenait d'images toutes récentes une réalitié extrême, chagrina le dormeur **au point de l'éveiller** (Gautier).

(iii.) For the sake of variety one can make the consecutive clause the principal clause, and place the other clause, beginning with tant, at the end.

Il n'alla pas au Ministère le lendemain, **tant** *il avait la migraine* (Maupassant). He had such a sick headache the next day that he did not go to the Ministry.

Les jours suivants elle n'eut pas le temps de s'attendrir, tant *elle se trouva accablée de besogne* (idem).

Notes on Certain Conjunctions

§ 95. *Although* may sometimes be rendered by one of the constructions used for translating *however*—i.e. quelque . . . que, si . . . que (or si with inversion and without que), both with the subjunctive, tout . . . que (with the subjunctive to concede a possibility, with the indicative to concede a fact).

Quelque (Si) jeune qu'il soit, *il réussira* (Tout jeune qu'il est (soit), *il réussira*). However young he may be (*or* Young as he is, *or* Although he is (may be) young), he will succeed.

Cette maison, si commode soit-elle, *ne me convient pas.* This house, however convenient it may be (*or* although it may be convenient), does not suit me.

Note also pour . . . que, with the subjunctive, with similar concessive force. This use of pour . . . que was common in the seventeenth century.

Pour grands que soient *les rois, ils sont ce que nous sommes* (Corneille).

Although Voltaire considered it obsolete already in his time, it found renewed favour in the nineteenth century, but is confined to literary style.

Nul ne se soucie, pour brave qu'il soit, *d'affronter le lion en son antre même* (Gautier). No one, however brave he be, cares to face the lion in its very den.

§ 96. *Until* (*till*) is not always best translated by jusqu'à ce que, which is not used as freely in French as *until* is in English. Frequently it is best turned by jusqu'au moment où, jusqu'à l'époque où, jusqu'au point où, au point que, si bien que, tant que, en attendant que, or an infinitive construction with jusqu'à, au point de (see § 94 (ii.)), or some other equivalent rendering (e.g. Ce ne fut que . . .).

En attendant qu'il le fasse, *ne nous emportons pas.* Until he does it let us not get excited.

Tant qu'elle ne sera pas rentrée *tu n'apprendras rien.* Until she has returned home, you will not learn anything.

Ne *viens* que quand *je t'appellerai.* Do not come until I call you.

L'eau descend à des profondeurs inconnues, jusqu'au moment où *elle rencontre le barrage d'argile de la Limagne* (Maupassant).

Il la regarda qui diminuait jusqu'à n'être *plus qu'un point noir dans le fond du val* (Bordeaux).

Il continua le combat jusqu'au moment où *un boulet lui arracha les entrailles* (Vigny).

NOTE 1. Jusqu'à ce que can only be utilised when one action is represented as continuing until another begins. In other cases, avant que will render *until.*

Je ne vous quitte pas avant que *vous m'ayez juré que vous ne toucherez pas à un des cheveux de votre fille* (Cherbuliez).

NOTE 2. After a negative, jusqu'à ce que must be replaced by que . . . ne.

Mais nous ne nous en allâmes point que *M. Fesquet* n'*eût quitté la place* (Boylesve).

NOTE 3. Remember that after attendre, jusqu'à ce que is replaced by que + subjunctive.

Attendez qu'*il revienne.* Wait till he comes back.

§ 97. *Nor* or *neither* at the beginning of a sentence is not to be translated by ni, but by some such construction as (et . . .) ne . . . pas davantage, (et . . .) ne . . . pas non plus, or by d'ailleurs, du reste, or simply et with a negative verb.

Il gardait cette canne partout et presque toujours à la main. Il n'y avait, du reste, *nulle affectation dans cette habitude.* . . . Nor was there any affectation in this habit.

Il y avait dans les platanes un tas de cigales qui étaient de la pièce et qui ne le savaient pas. Rouget, lui non plus, ne se doutait guère *de l'importance de son rôle.* . . . Neither did Rouget in any way suspect the importance of his part.

CHAPTER IX

EMPHASIS

In French the general principle is that the end of the sentence or of the word-group bears the chief stress, in normal speech, but in emotional or " affective " speech the chief stress may, under pressure of the feelings, shift to the beginning of the sentence, the end stress then becoming secondary. It follows from this that the ordinary word-order will frequently have to be abandoned whenever it is desired to bring into prominence some part of the sentence by stressing either the end or the beginning of the word-group or of the sentence. However, in all cases where the application of either of these methods would endanger the general balance of the sentence by bringing to the end a word or phrase with insufficient body and overshadowed by what precedes, or by bringing to the beginning a word of insufficient importance, recourse must be had to other means, of which the more usual are dealt with below and also in the chapter on Word-Order.

§ 98. The essential method for emphasising practically any element of a sentence in French is the construction c'est+element to be emphasised+**qui**, **c'est . . . que** (which may be a relative pronoun or conjunction).

Subject.

C'est *Charles* **qui** *l'a fait.* *Charles* did it.

Object (direct or prepositional).

Ce *n'***est** *pas lui* **que** *j'ai vu.* I didn't see *him.*

C'est *à moi* qu'*il a donné ce tableau.* He gave this picture to *me.*

C'est *de votre frère* **que** *je parle.* I am speaking of *your* brother.

Adverbial adjunct (of place, time or manner).

C'est *là* que *je l'ai rencontré.* I met him *there.*

C'est *hier* qu'*il est arrivé.* He arrived *yesterday.*

C'est *ainsi* qu'*il faut le faire. This* is how it should be done.

The predicative complement.

C'était *un homme habile* que *ce boutiquier.* This shopkeeper was *a clever man.*

§ 99. The subject may be stressed—

(i.) By bringing it to the end. This may be done in various ways—

(*a*) By the use of an anticipatory pronoun if the subject is a noun, or by repetition of the subject by a strong form of the pronoun if the subject is a pronoun.

Il *finira mal,* ce garçon-là. That fellow will come to a bad end.

Je voudrais que Javert fût ici. Il *me reconnaîtrait,* lui! I wish Javert were here. *He* would recognise me!

(*b*) By an appropriate use of the passive or active construction.

Les sommets sont couverts pendant toute l'année par des neiges éternelles. Eternal snow covers the summits throughout the year.

On avait mis à sa disposition des fonds et de beaux régiments. Funds and fine regiments had been placed at his disposal.

(*c*) By having recourse to an impersonal form of the verb.

Il vint encore bien d'autres personnes. Many other people also came.

Il me prend un découragement immense. A profound feeling of despondency comes over me.

(*d*) By applying inversion (see § 114).

(ii.) By placing it at the beginning. If the subject is a noun, it is repeated by a pronoun; if the subject is a pronoun, the strong form is used first and then repeated by the weak form, but in the third person the strong form is sufficient without repetition. This is the usual construction

when the subject is an infinitive clause; it is then repeated by means of **ce** or **cela**.

Et **moi**, je *dis que vous avez tort.* And I say you are wrong.

La veuve, elle, *s'agitait, joignait les mains pour invoquer le Seigneur.*

Lui, *avait pris un journal;* **elle**, *tricotait un grand couvre-pieds de laine.*

Lui donner des conseils, c'*est perdre sa peine.*

§ 100. The direct object may be stressed—

(i.) By placing it at the end and anticipating it by means of a pronoun if the object is a noun; if it is a pronoun, by repeating it in the shape of a strong form of the pronoun.

Eh bien, **la** *veux-tu,* **cette montre**? Well, do you want this watch?

Car je ne **l'***aurais pas tué,* **lui!** For I would not have killed him!

(ii.) By reserving it for the end, by means of a transposition of the normal order (see § 111 (v.)).

A beaucoup d'esprit naturel je joignais **beaucoup d'intelligence.** I had plenty of brains as well as much mother wit.

(iii.) By placing it at the beginning, and then repeating it in the form of a pronoun.

Le canon des forts, *il ne pouvait pas* **l'***entendre.*

Calculer le retentissement de ses idées, *cette âme ne* **le** *peut pas.*

§ 101. Both subject and object can also be emphasised by isolating them with the help of constructions like **pour ma**, etc. **part, pour . . ., as for, quant à . . ., en ce qui concerne, pour ce qui est de . . .**

Les filles portaient leurs cheveux pendant jusqu'au milieu du dos. . . . **Pour les hommes, ils** *portaient tous le chapeau pointu* (Gautier).

Elle reprit:—Vous le gâtez! **Quant à moi,** *on* **me** *vient voir quand on y pense, les trente-six du mois, ou peu s'en faut* (Maupassant).

Pour ce qui est de Madame, elle *m'a toujours paru, je l'avoue, une vraie sensitive* (Flaubert).

§ 102. The prepositional object may be stressed—

(i.) By emphasising its end position by means of an anticipatory pronoun.

*Je m'*en *souviens*, de ce jour-là! Well do I remember that day!
Qu'est-ce que cela vous *fait*, à vous? What is that to you?
On y *croyait si bien* à cette garde nationale! They had such great faith in this national guard!

(ii.) By placing it at the beginning (in which case the preposition need not be added) and repeating it by a pronoun.

Moi, *ça* m'*est bien égal*. It's all the same to me.
De *Poitiers, je n'*en *puis rien dire*. I can say nothing of Poitiers.
La mort, *il* en *est question presque tous les jours*. Death is spoken about nearly every day.

§ 103. Adverbial adjuncts are usually stressed by means of the construction c'est . . . que (see § 98), but they can of course also be emphasised by being made to stand at the beginning or end.

Vite, *elle revint à lui*.
Depuis dix heures, *la neige tombait*.
Le souvenir de ces guerres sans pitié n'a pu s'effacer jamais.
La tente de coutil formait un large dais sur sa tête, et les petits glands rouges de la bordure tremblaient à la brise perpétuellement (Flaubert).

§ 104. The adjective may be stressed—

(i.) By placing it at the beginning, sometimes with repetition by means of a pronoun.

Seule *allait la triste voiture, sous l'excommunication du silence* (Michelet).
Nuancé, *certes il* le *demeure dans bien des pages de ces lettres* (Bourget).

(ii.) By isolating it and repeating it later by means of a pronoun.

Pour ce qui est d'être adroit, *il l'est.* Clever he undoubtedly is.

Pour jolie, *elle l'avait toujours été comme personne* (Loti).

(iii.) By repetition.

Ce qu'il voyait là, aux entours de sa maison, était vert, vert, *magnifiquement vert* (Loti).

Et elle vous lui détacha un coup de sabot si terrible, si terrible, *que de Pampérigouste on en vit la fumée* (Daudet).

Une paire d'yeux noirs, très grands, et si noirs, si noirs (idem).

(iv.) By changing its usual position (see § 34 (xi.)).

NOTE. We frequently find an intensifying adjective such as grand added in French where it would not necessarily occur in English, in phrases like *to my surprise, to his horror, to my sorrow,* etc.—e.g. *à mon* grand *étonnement, à sa* grande *surprise, à ma* profonde *surprise,* etc.

§ 105. The verb is generally stressed by means of the addition of some adverb (see §§ 108, 109), but apart from such additions the following methods are available—

(i.) The use of c'est que . . .

Je voudrais vous aider, oui, mais c'est que je ne peux pas. I should like to help you, but I can't.

(ii.) The placing of the verb first.

Il est parti, *votre cousin.* Your cousin has gone.

Generally by means of an impersonal construction.

Il est arrivé *un train à trois heures.* A train did arrive at three.

(iii.) Inversion with a noun subject (see § 114 (ix.)).

Restait *cette redoutable infanterie de l'armée d'Espagne.* There still remained that formidable infantry of the Spanish Army.

(iv.) Isolation.

Pour avoir ri, *j'ai ri, je l'avoue.* I laughed, I must admit.

Quant à souffrir (Pour ce qui est de souffrir), *elle souffre.*

(v.) Repetition.

Le tocsin convaincu, féroce, à tour de bras, qui sonne, sonne *jusqu'à ce que la corde casse* (Daudet).

Les poulains hennissaient quand on passait, et galopaient, galopaient (Flaubert).

Eh bien, j'ai cherché, cherché, *et j'ai fini par trouver ce que je voulais* (Maupassant).

NOTE. In such cases French does *not* add et between the repeated verbs.

(vi.) The placing of the verb at the end, in order to produce a special picturesque effect.

Et tout d'un coup, derrière une côte, à travers des branches de sapin, la lune, rouge, énorme, et comme engourdie de sommeil, surgit (Maupassant).

§ 106. The idea of purpose may be stressed—

(i.) By means of c'est . . . que.

Ce fut *uniquement* pour *satisfaire l'inquiétude du public* qu'*il doubla les postes.*

(ii.) By the use of à (la) seule fin de, *solely in order to.*

Il compulsait furieusement les six cent trente sept layettes . . . à la seule fin d'*y découvrir des anecdotes* (A. France).

§ 107. The idea of cause or reason—

(i.) By placing the cause at the beginning.

De voir les grosses larmes qui montaient dans ses yeux, *j'avais envie de pleurer, moi aussi* (Daudet).

Pour l'avoir entrevue d'autres fois, *ils la* (la basilique) *visitèrent sans plaisir* (Bordeaux).

(ii.) By an introductory c'est parce que . . ., c'est pour cela que . . ., etc. An explanation, justification, argument or objection is frequently introduced by c'est que.

C'est parce qu'*elle est bien arrêtée que je retardais encore le moment des adieux* (G. Sand).

C'était même pour cela que *feu Bouquet l'avait épousée* (Coppée).

" *Pitié?*" *dit l'homme. Tu n'avais jamais prononcé ce mot.* — C'est que *je n'avais pas souffert, dit-elle* (Lemaître).

§ 108. Affirmative statements may be stressed—

(i.) By means of the principal clause—e.g. *Je vous assure que . . ., Il est évident, sûr, certain, manifeste, clair, reconnu,* etc., *que. . . .*

Certainement qu'*il vous écrira.*

(Il est) **Bien sûr** qu'*il ira.*

NOTE 1. C'est que, *the fact is that* (see § 107 (ii.)), is sometimes used to emphasise a statement.

Ah! c'est que *je vous connais.* Ah! I know you!

C'est qu'*il a du cœur le beau-père!* He *is* plucky, is this father-in-law!

NOTE 2. Le fait est que generally has the force of *indeed* and strengthens or confirms a previous statement, unlike the English *the fact is,* which usually introduces a contradiction.

A dater de ce jour, Juancho disparut. Quelques personnes prétendirent l'avoir vu galoper du côté de l'Andalousie sur son cheval noir. Le fait est qu'*on ne le rencontra plus dans Madrid* (Gautier).

(ii.) By changing the normal form of reply.

Quand *je te l'avais dit qu'il viendrait!* I told you he would come!

Ah! vous êtes pêcheur, monsieur Boivin?—Si *je suis pêcheur, monsieur!* (I am, sir! *or* Do I fish?) *Mais c'est ma passion, la pêche!* (Maupassant).

(iii.) By the addition of some strengthening expression like *oui, en vérité, certes, sans* (*aucun*) *doute, évidemment, certainement, assurément, parfaitement, vraiment, entendu, compris, convenu, si fait* (for *si*), *bien, par exemple,* etc.

Je vous l'ai **bien** *dit.* I told you so.

Ah! ça, par exemple, *c'est un petit peu fort!* Now that, it must be admitted, is going a little too far!

Vous ne vous en étiez pas aperçu? — Si fait. Didn't you notice it?—Of course I did.

Tu trouves cela drôle, toi? — Ma foi, *oui!* You think that's funny, do you?—Indeed I do.

§ 109. Commands may be stressed by the addition of expressions like *là, voyons! hein! à la fin! donc! je vous dis! bien, n'est-ce pas,* etc.—e.g. *Mais venez* donc! Come along! *Sortez,* n'est-ce pas! Out of here!

Requests are stressed in the same way by adding certain formulas, invocations, oaths, etc.—e.g. *n'est-ce pas? s'il vous plaît, je t'en supplie, de grâce, par pitié, au nom du ciel, pour l'amour de Dieu,* etc.; *Vous consentez,* n'est-ce pas? Do consent, won't you?

Questions are emphasised by the addition of *donc, par hasard, cela* (*ça*), *enfin, à la fin,* etc.

Mais qu'est-ce que tu veux, enfin? *demanda la mère.* But what *do* you want? asked the mother.

Venez-vous, à la fin? Are you coming, then?

Je vous ai vu hier.—Où ça? I saw you yesterday.—Where?

NOTE 1. Donc helps to emphasise a command or question, or marks impatience.

Asseyez-vous donc. *Do* sit down.

Que disait donc *là le petit?* What *was* the youngster talking about?

Faites donc *attention. Do* look where you are going.

Où est donc *Jean?* Wherever is Jean?

Qu'avez-vous donc? Why, what's the matter?

NOTE 2. Bien also serves to emphasise a statement, and has the force of *certainly, in truth, you may be sure, surely,* etc. It also makes a request more polite and gracious, and in a command it can express impatience. Sometimes it is more or less redundant, and merely stresses the idea expressed by the verb.

Avons-nous bien *le droit de tuer cet homme?* Are you *sure* we have the right to kill this man?

Je boirais bien *un verre de vin.* I shouldn't *mind* drinking a glass of wine.

Je vous le disais bien. *Didn't* I tell you so?

Voyons, il y a bien *quelque chose que tu voudrais avoir.* Come now, there is *surely* something you would like.

C'est bien *à M. Lenoir que j'ai l'honneur de parler?* It *is* M. Lenoir that I have the honour of addressing?

Veux-tu bien *te taire! Will* you hold your tongue!

Note that, with vouloir, bien may sometimes weaken the meaning—e.g. Je veux, *I insist, I mean to*; Je veux bien, *I accept, I am quite willing to.* But inversely, Je voudrais, *I should like*; Je voudrais bien, *I should very much like to.*

NOTE 3. The English *do* attached to the verb in order to emphasise it may be rendered (*a*) by stressing the voice—e.g. *Je vous assure,* I *do* assure you; (*b*) by the addition of an adverb like *vraiment, réellement, parfaitement, bien, donc,* etc. (see notes 1 and 2)—e.g. Vraiment, *je le crois. Je le crois* réellement. *Je le crois* bien, I *do* believe it; *Ne dites* donc *pas cela, Don't* say that; *Fermez* donc *la porte, Do* close the door; (*c*) by recasting the sentence—e.g. *Si vous saviez comme j'aime la chasse,* I *do* like hunting; *Lorsqu'il leur arrive*

de travailler or *Quand ils travaillent pour de bon*, When they *do* work. *Did* used similarly may be rendered by an addition like *il est vrai, bel et bien, enfin*, or sometimes the past historic will suffice.

Enfin, pensait le pauvre homme, en voilà une qui ne s'ennuiera pas chez moi ! M. Seguin se trompait, sa chèvre s'ennuya (Daudet).

On se remit à dîner, mais tout le monde demeurait anxieux ; on sentait bien que ce n'était pas fini, qu'il allait se passer quelque chose, que la cloche, tout à l'heure, sonnerait encore. Et elle sonna, *juste au moment où l'on coupait le gâteau des Rois* (Maupassant).

Note 4. Negation can be stressed by repetition or by the addition of words like *non certes, non vraiment, certainement non, assurément non, pas le moins du monde, sûrement pas, absolument pas, (pas) du tout, personne (rien) au monde, jamais de la vie*, etc. Sometimes a simple past historic will sufficiently render a strong *not*—e.g. *Mais il ne le* vit *point*. But he saw him *not*. Or the construction impossible de may be worked in — e.g. Impossible à lui de *continuer son chemin*. He could *not* walk on.

§ 110. French possesses various idiomatic methods of expressing a superlative degree. The following are the most frequent:

(i.) A construction like (tout) ce qu'il y a de plus + adjective, on ne peut (saurait) plus + adjective, on n'est pas plus + adjective.

C'était tout ce qu'il y a de plus drôle. It was the funniest thing imaginable.

Elle fut on ne peut plus surprise. She *was* surprised !

On n'est pas plus actif. It would be impossible to be more active.

(ii.) The use of au possible or du monde to mark the degree or limit.

C'était champêtre, rustique et galant au possible (Gautier).

Il a la plus piteuse mine du monde. He has a most doleful look.

Elle vivait le plus agréablement du monde *dans cette charmante retraite*. She lived most pleasantly in this charming retreat.

(iii.) A superlative in the partitive genitive.

C'est une réclamation qui me paraît des plus justes. This claim seems most just to me.

CHAPTER X

WORD-ORDER

§ 111. *Position of the Object*

(i.) Apart from sentences introduced by interrogative adjectives, the noun-object in French cannot precede the verb as it may in English—e.g. This desire *I have tried to satisfy*. If for special reasons it is desired to give it that position in French, it must be repeated later by a corresponding personal pronoun—e.g. **Ce désir**, *j'ai essayé de* le *satisfaire*. It may also be kept in this position by making it the subject of a passive construction (see § 2, note 1), or again **c'est . . . que** may be used, usually when two things are contrasted or when the object requires to be strongly stressed (see § 98).

Note 1. When an object is placed first in French it has practically the force of an absolute nominative, so that we find constructions like Ce malheur, *je ne t'*en *parlerai plus*; Cette affaire, *j'*y *penserai*.

Note 2. Some phrases, relics of the old French construction, still show the archaic order of object before verb—e.g. *Il gèle à* pierre *fendre, sans* mot *dire* (*souffler*), *sans* coup *férir*, *sans* bourse *délier*, and the proverb *Qui* terre *a*, guerre *a*. Similarly *à* vrai *dire* (also *à dire vrai*), ce *disant*, ce *faisant*, chemin *faisant*, *à son* corps *défendant*, *à* bout *portant*, *mener quelqu'un* tambour *battant*.

Note 3. Tous (toutes) in conjunction with a personal pronoun may immediately precede the infinitive or past participle—e.g. *Pour les* tous *absorber*; *Elle nous a* tous *déshonorés*. For purposes of stress, of course, it will follow.

(ii.) Unstressed pronoun objects dependent on an infinitive precede the infinitive—e.g. *J'irai* **vous** *voir*. *Il a voulu* s'*excuser*. But the following cases should be carefully noted:

(*a*) When the infinitive is preceded by **faire, laisser, entendre, voir, sentir,** the pronoun must stand before these

verbs and not before the infinitive—e.g. *Pourquoi* me fais-tu *sortir? Il* se laisse *tromper. Il* se le voit *refuser.*

NOTE. If the infinitive has a reflexive object, the latter of course must precede its infinitive—e.g. *Je les entendais* se plaindre. *On le fit* s'asseoir (or asseoir, as the reflexive pronoun is frequently omitted after faire).

(*b*) Formerly the pronoun-object used also to precede the auxiliary verbs (i.) vouloir, devoir, pouvoir, oser, sembler, il faut, faillir and penser (in the sense of *almost*), and (ii.) aller, venir, envoyer.

With the verbs belonging to (i.) the modern construction generally places the pronoun before the infinitive, although the old construction of introducing it before the first verb is preferred in literary French, especially with pouvoir and vouloir and with en and y.

Le diable ne l'aurait pu *découvrir* (Mérimée).
*Elle n'*y voulait *plus songer* (Flaubert).
Et quand madame le doit-*elle revoir?* (Gautier).
Il la fallut *bien accepter* (idem).

To the verbs under (ii.) the same remark applies, i.e. the pronoun is placed before the auxiliary only in literary French as a rule and not in the spoken language.

Aller trouver (chercher, etc.) and venir trouver (voir, etc.) are sometimes treated as compounds, particularly when both verbs are in the infinitive.

Pour les aller visiter (Balzac).
Elle parla de s'aller coucher (Maupassant).
Il s'alla cacher (A. France).
On me vient voir (Maupassant).
Les esclaves s'allaient jeter *sur lui* (Flaubert).
Il vaut mieux l'aller chercher (Maupassant).

(iii.) In the case of an accusative with an infinitive after faire, the noun must follow the infinitive—e.g. *On fera venir* le médecin. *Le soleil fait mûrir* les moissons.

In the same construction after laisser, entendre, voir, sentir,

(*a*) the noun follows the infinitive if the latter has passive force.

On entendait chanter des airs connus.

(*b*) in other cases the noun may either precede or follow the infinitive.

On entend chanter le rossignol or *On entend* le rossignol *chanter.*

As a rule, the noun follows.

Dès qu'il vit entrer le paysan (Maupassant).
Il avait vu se lever la Révolution (V. Hugo).
Il sentit plier sa volonté (Lemaître).

In order to make it precede an adverb or a direct object of its own, the infinitive may be placed after the noun.

Je vois mon ami courir *à toutes jambes.*
Nous voyons le lieutenant donner *ses ordres.*

(iv.) The general rule is that a direct object precedes a prepositional object (especially the dative), except when the prepositional object is much shorter, or when the direct object has a complement (particularly a relative clause) and ambiguity might arise.

Un matin, le père Rouault vint apporter à Charles *le payement de sa jambe remise.*
Il entretenait de ses malheurs *tous ceux qui voulaient l'écouter.*
Quelquefois on perd tout le fruit de la victoire en voulant imposer aux vaincus *des conditions trop dures.*

In most cases, however, it will be found that much depends on the force of the statement, and that the direct object follows when it is more important and requires stressing. At the same time, of course, ambiguity and lack of balance must always be avoided.

Dans sa jeunesse, le fils de Guillaume joignait à une fougue indomptable *tout l'orgueil du rang suprême.*
Cette lutte terrible coûta à l'Europe *un million d'hommes.*

(v.) Although as a rule the logical order is preferable,

the prepositional complement may precede the verb as in English. This is particularly the case with such verbs as *ajouter, correspondre, répondre, joindre, réunir, succéder, appartenir, opposer, substituer, se mêler,* etc.

A ce carnage *succéda un moment de stupeur* (Mérimée).

A beaucoup d'esprit naturel *je joignais beaucoup d'intelligence* (Murger).

NOTE. Such an indirect object can be considered as equivalent to an adverbial expression, and can therefore cause inversion of a noun subject (see § 114 (iv.), (v.))—e.g. *A cette disposition d'esprit* se mêlaient certaines appréhensions plus motivées.

§ 112. *Position of Adverbs and Adverbial Phrases*

No part of a sentence enjoys more liberty as to position than the adverb or adverbial phrase. It cannot be said to have any fixed position; the general balance and harmony of the sentence are the main factors, so that the general indications which follow are not to be interpreted rigidly.

(i.) Adverbs of quantity generally stand before an infinitive or a past participle (but this position is not obligatory)—e.g. *Il se décida après avoir* **un peu** *hésité*; *Elle revisita le lieu où elle venait de* **tant** *souffrir*; *Il était peu présentable, et s'obstinait à se* **trop peu** *vêtir.*

(ii.) The indefinite pronouns **tout** and **rien** used as objects very often lose all stress and therefore nearly always precede an infinitive or a past participle (although of course they may follow if strongly stressed)—e.g. *Elle prit le parti de lui* **tout** *déclarer*; *Sans lui* **rien** *apprendre*; *Il n'avait* **rien** *sacrifié de ses projets*; *Il avait* **tout** *gaspillé.*

(iii.) The majority of indefinite adverbs of time and place generally precede a past participle—e.g. *Cela est* **bientôt** *dit*; *On nous l'a* **souvent** *dit*; *Il m'a* **toujours** *haï.*

Some can precede an infinitive—e.g. *Il était sûr de ne pas* **longtemps** *attendre*; *Le cri de paix se faisait* **partout** *attendre*; *Il n'est pas possible de* **toujours** *garder la paix.*

All can precede the finite verb (but not when the subject is a personal pronoun).

Luc enfin *s'enhardit* (Maupassant).

Les couteaux jamais *n'étaient affilés* (Flaubert).

L'idée venait moins bien, déjà *s'alanguissait et se fondait en songeries* (Bazin).

NOTE 1. Similarly, other adverbial expressions of time can separate the subject (noun or relative pronoun, but not a personal pronoun) from the verb.

Le prêtre encore une fois *s'arrêta* (Maupassant).

Les crapauds à tout instant *jetaient par l'espace leur note courte et métallique* (idem).

La jeune fille aussitôt *s'arrêta* (Bordeaux).

Le financier et l'abbé, qui ce soir-là *soupèrent avec elle* . . . (Gautier).

NOTE 2. Notice should be taken of the frequent practice in French of beginning the sentence with the expression of time.

(iv.) Bien, mal and mieux generally precede an infinitive or past participle—e.g. *Après mille recommandations de se* bien *conduire*; *Sa vie a été* bien *employée*; *Ce serait me bien peu connaître et me bien* mal *juger*; *Je ne sais si j'ai* bien *ou* mal *agi*; *Pour la* mieux *convaincre*; *Cette partie est* mieux *connue que l'autre*; *Pour* mieux *me voir.*

NOTE. Bien, mal, mieux, trop, peu, tout, rien and jamais may be intercalated between the object pronoun and the infinitive—e.g. *Ses yeux étaient si larges qu'elle avait l'air de ne les* jamais *fermer.*

(v.) Adverbs of manner can precede an infinitive, a past participle or even a finite verb (but not when the subject is a personal pronoun). There is, however, no fixed position for adverbs of manner, and all depends on the amount of stress the adverb requires—e.g. *Un coup inattendu est plus* vivement *senti*; *Je l'ai prié* instamment *de nous pardonner*; *Je commence à* terriblement *me repentir*; *L'ordre* peu à peu *se rétablit dans la classe*; *Mme Frasne* doucement *ferma le livre*; *Et Emma* quotidiennement *attendait* . . . *l'infaillible retour d'événements minimes*; *Charles* immédiatement *se mit en courses.*

(vi.) (*a*) Both parts of adverbs of negation (ne pas, ne point, ne rien, ne plus) generally precede the infinitive.

A personal or reflexive pronoun can, however, be placed before the second negative particle, but on the whole modern French prefers to place the pronoun before the infinitive. As a rule, euphony decides.

Pour ne le pas *blesser* (*pour* ne pas le *blesser*), *il se proposa de* ne plus en *parler* (*de* n'en rien *dire*). *Je feignis de* ne les pas *voir*. *Je suis décidée à* n'y pas *aller*. *Je devrais* ne pas y *céder*.

(*b*) The negation pas can be preceded by adverbs such as *donc, cependant, pourtant, toutefois, presque, peut-être,* etc.—e.g. *Ne courez* donc *pas tant*; *On ne s'en aperçoit* presque *pas*; *Dans tout le règne de Louis XV., un fait semblable ne s'était* peut-être *pas produit*; *Cette solitude n'était* cependant *pas complète*; *As-tu reçu la lettre d'introduction? — Non, et je ne la recevrai* probablement *pas*.

(vii.) As for the relative position of adverbial locutions, the guiding principles again are the balance of the sentence, and also the extent as well as the relative importance of the various phrases. As far as possible, the different elements are arranged in ascending order of length, due attention being paid to the logical order. In general, expressions of time are placed as early as possible, while adverbial phrases of place usually precede those of manner.

Tout à coup, là-bas, derrière les arbres des fermes, la cloche de l'église tinta (Maupassant).

Et tout d'un coup, derrière une colline, à travers des branches de sapin, la lune rouge, énorme, et comme engourdie de sommeil, surgit (idem).

A table, entre deux plats, à l'improviste et sans préparation aucune, mademoiselle Eugénie se renversait sur sa chaise (Renard).

Un soir, le premier juin, à Jersey, dans la petite baie déserte de Bonnenuit, une heure environ avant le coucher du

soleil, par un de ces temps brumeux qui sont commodes pour s'enfuir parce qu'ils sont dangereux pour naviguer, une corvette mettait à la voile (V. Hugo).

Inversion

Inversion of subject and verb in non-interrogative sentences in French occurs very frequently, more frequently in fact than one would suspect at first sight. Such inversions serve primarily to give balance and harmony to a sentence by keeping the verb in a central position. They also help to stress a subject by bringing it to the end, and they furnish a method of placing a relative clause immediately after its antecedent (see § 61 (iv.)).

§ 113. Inversion is obligatory in the following cases—

(i.) In optative sentences *not* introduced by que—e.g. *Vive* le roi! *Périssent* les tyrans!

(ii.) With verbs of saying, etc., used parenthetically—e.g. *Pauvre ami!* dit-elle *en lui tendant la main*; *Quel rêve!* murmura Léon.

(iii.) After ainsi, *thus*, when *stressed*.

Ainsi *mourut* la fille d'Hamilcar, *pour avoir touché au manteau de Tanit* (Flaubert).

(iv.) In contracted conditional and concessive clauses.

Dût-on *nous taxer de barbarie, nous avouons qu'elles nous charment médiocrement* (Gautier).

N'existât-il *plus qu'un Arabe, on pourrait, d'après l'individu, retrouver le caractère physique et moral du peuple* (Fromentin).

Un enfant qui marche, c'est plus intéressant que tous vos Mémoires, si *bien écrits* soient-ils (Richepin).

Note. Inversion is also compulsory in clauses introduced by n'était, n'eût été. See § 91 (iv.).

(v.) In clauses introduced by certain adverbs inversion is the rule, especially in literary style—e.g. aussi, aussi bien,

so, hence, à peine, peut-être, du moins, au moins, en vain, vainement, à plus forte raison, encore, *yet, even then,* toujours, *in any case,* rarement, etc.

Au moins les morts arabes *ne sont*-ils *pas troublés par le bruit des chansons et des saltarelles* (Gautier).

A plus forte raison, *mon cher fils, agréerait*-elle *en toi un autre moi-même* (Lemaître).

En vain *chercherait*-il *dans le rayon de plusieurs lieues une maison d'ardoises et de moellons* (G. Sand).

Il se plaignit seulement des tourments de l'absence. Et encore *mêlait*-il *à ses plaintes les sourires de l'amour heureux* (A. France).

NOTE. A peine and peut-être may be replaced by à peine si and peut-être que, in both cases without inversion.

§ 114. Inversion of the verb and its noun-subject is permissible and frequent—

(i.) In relative clauses, introduced by the relative pronoun or a relative adverb.

Des vallons peuplés de jolies maisons blanches qu'*entourent* des bosquets (Vigny).

Les haies, au long desquelles *abondent* la fraise et la violette (Chateaubriand).

On ne réfléchit pas assez à ce qu'*a d'étrange* ce fait *d'une antique race continuant jusqu'à nos jours* (Renan).

Les grandes nappes claires où *se mire* le ciel, où *glissent* des nuages *et* d'où *sortent* des foules éparses de joncs bizarres (Maupassant).

Inversion in relative clauses is largely a matter of taste, and of sense of style. If the subject is not " heavier " than the verb, it is generally avoided. It therefore occurs most frequently when the subject is longer than the verb (especially when the latter is monosyllabic) or when the subject requires stressing by being given the end position.

Inversion is essential when a part of être would occur at the end.

Les uns et les autres sont le symbole transposé de ce que fut Flaubert (Bourget).

Or when the subject of the relative clause is the antecedent of a second relative clause.

Figurez-vous un monde encore en chaos, une tempête de montagnes que *séparent* des ravins étroits où roulent des torrents (Maupassant).

It is also usual when the verb of the relative clause would in the normal order come next to the verb of the principal clause.

Le canot, que *ne maniait plus* le rameur, allait *à la dérive* (V. Hugo).

(ii.) In indirect questions.

J'ignore comment *finit* l'histoire.

Vous savez combien *ont peu d'importance* les querelles des professeurs.

NOTE. Here again inversion is essential when a part of être would occur at the end—e.g. *Nous ne savons pas, et nous n'avons pas le moyen de savoir,* quels sont les sentiments des laquais (Brunetière).

(iii.) In clauses introduced by the construction c'est . . . que.

Ce fut *le vingt septembre* que *creva* son rêve (Maupassant).

C'est *dans ce village, elle le savait,* que *s'était réfugié* Nicolas Ravolati (idem).

(iv.) In sentences introduced by an adverb or adverbial expression of place which is made to stand at the beginning for emphasis. This is a very common practice, and occurs especially when the subject is much longer than the verb. Examples abound.

Ici *naissaient, duraient, se succédaient* de belles vies modérées (Barrès).

Dedans *éclatait* la mitraille, dehors *se dressait* la retirade (V. Hugo).

Dans la banlieue de Paris *vivait* une famille de bourgeois riches (Maupassant).

De l'autre côté *paraît* Justinien, *avec ses guerriers à droite et son clergé à gauche* (Taine).

Sur une table *étaient* des dessins, des livres, des gravures (Musset).

Au milieu *d'un de ces bassins s'épanouit* un gigantesque laurier-rose (Gautier).

(v.) Likewise after adverbial expressions of time, particularly after such common adverbs of time as déjà, enfin, aussitôt, bientôt, d'abord, jamais, etc.

Puis *étaient venues* des querelles, une séparation complète, non apparente, mais effective (Maupassant).

A cette époque-là *venait de s'installer, dans le bourg,* un jeune aide instituteur (idem).

Enfin *arriva* le médecin, *qui prescrivit d'éviter les émotions* (Flaubert).

L'air se faisait plus vif, les alentours plus âpres, et déjà *ne s'entendaient plus* les cris des courlis, *leurs cris de poulie rouillée, sur les rivières d'en bas* (Loti).

(vi.) Often after quand and lorsque, and less frequently after other conjunctions.

Ils s'asseyaient pour dîner, quand *tintèrent à l'église* trois longs coups de cloche (Flaubert).

Lorsque *parut* Andromaque, *on reprocha à Pyrrhus un reste de férocité* (Sainte-Beuve).

Une lune ronde commençait de s'argenter à mesure que *déclinait* le jour (Loti).

Elle y demeurera tant que *vivra* le maître (Fromentin).

Molle et sensuelle contrée, comme *l'a si bien dit* Michelet (Brunetière).

Personne n'osait plus sortir dès que *tombait* le soir (Maupassant).

(vii.) In the second member of a comparative sentence.

Il ne profitait pas de cette faveur, comme *aurait pu en profiter* un homme ambitieux (Balzac).

Et on se mit à plaisanter, comme *plaisantent* les gens des champs (Maupassant).

Pour juger l'œuvre, il faut plus *de goût* que *n'en a* cet homme (Souvestre).

In cases (iii.) to (vii.) inversion is impossible when the verb has any kind of object, thus C'est *aux cœurs hardis* que *sourit* la fortune, but C'est *aux cœurs hardis* que la fortune *donne ses faveurs* or Ce sont *les cœurs hardis* que la fortune gratifie *de ses faveurs.* Similarly *Sur un de ces rochers se dressait* un vieux château, but *Sur un de ces rochers* un vieux château *dressait ses hautes tours.*

(viii.) After tant with a predicative adjective.

Au dernier plan apparaît la chaîne de la Sierra Morena aux dentelures nettement coupées, malgré l'éloignement, tant *est grande* la transparence de l'air (Gautier).

Elle songeait combien ce mariage serait difficile, tant *étaient grandes* les distances entre eux (Maupassant).

Inversion takes place when a predicative adjective is placed at the head of a sentence with affective stress—e.g. Telle *est la situation exacte*; Grande *fut ma surprise*; Immense *fut sa joie*; Basse *et sombre comme un caveau est cette cabine.*

NOTE. Inversion also occurs after mieux (autant) vaut, etc. *Rien n'avançait;* mieux valait une bataille! (Flaubert).

(ix.) With certain verbs, chiefly of motion, such as rester, suivre, survenir, arriver, passer, etc. This occurs generally in the course of a narration or in descriptive enumerations, especially when the subject is much longer and more important than the verb.

Pour m'achever survint l'affaire Boucoyran (Daudet).

Il sonna. Vint un valet de chambre *mieux mis que Birotteau* (Balzac).

Apparaissait ensuite la légion des Interprètes, *coiffés comme des sphinx, et portant un perroquet tatoué sur la poitrine* (Flaubert).

CHAPTER XI

SYNONYMS AND HOMONYMS

§ 115

N.B. *The following list is not intended to be exhaustive; it deals exclusively with words occurring in the passages, and with the* fundamental *distinctions only.*

ACTUAL: generally = **réel, vrai, véritable, effectif, proprement dit.**

actuel denotes that which is present or contemporaneous = *présent.* The same applies to " actually," and to **actuellement** = *à présent, maintenant.*

ADVANCE, TO: **avancer,** the usual word; **s'avancer** adds to the simple action of advancing a hint of *difficulty, fear, dignity,* etc. **Avancer** is used where the idea of *self-activity is absent,* e.g. *avancer en âge.* **S'avancer** is usual when the *method of motion* is indicated, e.g. *s'avancer rapidement, à marches forcées,* etc., but **avancer** with **toujours.** With reference to things, **avancer** is used with *aiguille, horloge,* etc., and of things projecting, while **s'avancer** is required when the thing seems to *draw nearer* because one approaches it. With words like *nuit, saison,* etc., both are used, e.g. *la nuit* (*s'*)*avançait.*

ADVICE: **le conseil,** l'avis (*m.*), l'opinion (*f.*). Similarly to " advise " = **conseiller.**

un avis = also a " notice," an " intimation "; **aviser** = to " inform," to " apprise," also to " notice," " perceive "; **s'aviser** = to " bethink oneself," to " take it into one's head."

AGONY: **la douleur, l'angoisse** (*f.*), **le supplice, la torture, le tourment.**

l'agonie (*f.*) = agony of *death, death*-struggle. Similarly **agoniser** = *être à l'agonie.*

AGREE, TO: **s'accorder, s'entendre, tomber d'accord avec,** etc.

agréer à qqn. = to be agreeable to, to suit; **agréer qqch.** = to find agreeable, to deign to accept.

AGREEMENT: **l'accord** (*m.*), **l'harmonie** (*f.*).

l'agrément (*m.*) = pleasure, charm, ornament.

APPEAR, TO: **paraître,** the general word, is frequently replaced in literary style by *apparaître*; **apparaître** implies properly *sudden* or *surprising* appearance.

APPEARANCE: **l'apparence** (*f.*) = *external* appearance; **l'aspect** (*m.*) = the *manner* in which a person or thing presents itself to the eye; **la physionomie** = the *expression* of the face; **l'apparition** (*f.*) = the *action* of appearing to the eye. **Une apparition** also = a vision (one that strikes the *physical* senses); **une vision** = a vision that strikes the imagination.

N.B. **d'aspect** often translates "looking" in compounds, e.g. *d'aspect lugubre,* mournful-looking.

APPROACH, TO: **approcher,** to come or draw near; **s'approcher,** to draw nearer, stresses more the idea of *personal activity,* but is also used of things, e.g. *la nuit* (*s'*)*approche.* Both can be used *fig.,* in the sense of to come near in *quality* or *number.*

ARCH: **l'arche** (*f.*) of a bridge; also "ark," in Bible (*l'arche de Noé*), whereas a triumphal "arch" = **un arc de triomphe.**

l'arc = a "bow" (*tirer de l'arc*), an "arc," in geometry. The "bow" of stringed instruments = **l'archet** (*m.*).

ASSIST, TO: **aider,** the general word; **secourir,** of *urgent* need; **assister** = properly *to stand at someone's side* in order to help, to provide with what is needed, to help the poor, etc.

assister à = to be present at, to attend; hence **les**

assistants = the spectators, bystanders, **un des assistants** = a spectator.

N.B. **un assistant** = an assistant.

BALL: **la balle** = a bullet, also *small* ball, as for tennis; **le ballon** = an *inflated* ball, as for football; **la boule** = *large* ball, usually *solid*, as for bowls; **le boulet** = a *cannon*-ball; **la boulette** = *bread-* or *meat*-ball; **la bille** = a *billiard*-ball.

BARRACKS: **la caserne.**

la baraque = booth, hut, hovel.

BARREL: **le tonneau** = *big* cask, chiefly for liquids; **le baril** = small *tonneau*; **le fût** = cask for *wine, cider,* etc.; **la barrique** = a *tonneau* of about 200–250 litres, for liquids or solids; **la caque**, for *herrings* (salted).

BELL: **la cloche** = a *big* bell; **la clochette, la sonnette** = a *small* bell, the latter used of a *house*-bell and the former of the "bell" of a *flower* or of a *cow*-bell; **le grelot** = a small *hollow and spherical metal* ball containing a pea, on harness, sledge, cat, etc.; **le timbre** = a bell which is *struck,* not shaken, of a bicycle or chimney-piece clock.

BOAT: **le bateau**, the ordinary word; **le navire, le vaisseau** = a "ship," the latter more of warships; **le paquebot** = a *packet*-boat or *liner*; **le canot** = *rowing*-boat; **la barque** = a *fishing*-boat; **l'embarcation** (*f.*), a general word = "craft."

BOY: as **garçon** can also mean "waiter" and "bachelor," it is necessary to add *petit* or *jeune* in rendering "boy," unless the context clearly shows the meaning, as it does, for example, when the word is in direct opposition to *fille*, "girl" (N.B. Similarly render "girl" by **jeune fille**); **l'élève** (*m.*) = boy (in a *school*); **l'écolier** (*m.*) = schoolboy; **jeune homme** = lad; **gamin** = youngster, urchin.

BRAIN: **la cervelle**, in reference to its *substance*; **le cerveau**

denotes a particular *organ* fulfilling a special function. Both are used, however, to indicate the seat of the intelligence.

BREAK, TO: **briser**, the general word = to "smash," to "shatter," *lit.* and *fig.*; **casser** = to "snap," a *clean* break, usually of something fragile; **rompre** implies *resistance, effort, time.*

BRING, TO: **porter** = to carry; **apporter** = to carry up, to, in; **emporter** = to carry away; **rapporter** = to bring back; **mener, conduire** = to lead; **amener** = to lead up to; **ramener** = to lead back.

CARE: **le soin** = serious attention, heed; **le souci** = worry, anxiety, solicitude.

CELEBRATED: distinguish the adjective **célèbre** from the past participle **célébré.**

CLIFF: **le rocher**, by the sea or inland; **la falaise**, by the sea *only*; **le précipice** = an "abyss," *not* a "precipice."

CLIMB, TO: **monter**, the regular word; **grimper** = to "clamber up"; **escalader** = to "scale"; **gravir** = to "ascend."

N.B. "*ascendre*" does not exist.

CLOUD: **le nuage**, the ordinary word; **la nue** implies great *height* and is usually employed *fig.*; **la nuée** = a mass of clouds about to *burst.*

COMFORT: **le confort** and **confortable** (note spelling), only of *material* comfort — of houses, furniture, rooms, etc.; of *persons*, in reference to a *place*, use **être bien**, e.g. *je suis très bien ici*, I am very comfortable here.

COMMAND, ORDER, TO: **commander** and **ordonner** correspond roughly to their English homonyms, except that of ordering *goods* the French use **commander**, or **faire une commande** = give an order.

CONFIDENCE: **la confiance** = "trust," "reliance."

la confidence = a secret or intimate matter confided to another.

COUNTRY: **le pays**, the general word, a country *as a whole*,

a nation, sometimes also = a *district* or *province*; **la patrie** = *native* land; **la campagne** = the country as opposed to the *town*.

la contrée, a *geographical term* = a *region*, tract of land.

COURSE: the usual corresponding word is **le cours**, e.g. *le cours d'un fleuve, le cours de la vie, des événements, des astres, un cours de physique.*

la course = the *action of* running, the race, or the action of covering a space, e.g. *une course en voiture, faire des courses*, to go errands.

CROUCH, TO: **se tapir**, to *hide* behind something by making oneself as small as possible; **se blottir**, to *curl up* so as to occupy as small a space as possible.

DAWN: **l'aube** (*f.*) = *early* dawn, **l'aurore** (*f.*) = *full* dawn; **le point du jour** = day*break*.

DAY: **le jour**, the usual word (can also = daylight); **la journée** refers to the *duration*, the *course of the events of a day* (and in addition = the day's *work*).

The difference is the same between **an** and **année**, **matin** and **matinée**, **soir** and **soirée**. As a rule, **jour**, **an**, etc. are found with a *cardinal* number, **journée**, **année**, etc. with an *ordinal* number, or a *qualifying adjective*.

DEATH: **la mort**, the regular word; **le trépas** = the *passage* from life to death; **le décès**, a *legal* or *official* term, also by euphemism for *la mort*. Similarly **trépasser** and **décéder** (with *être*).

DECEIVE, TO: **tromper**, the usual word; also **décevoir**, which however often = to " disappoint." In the same way **la déception** = " disappointment " frequently.

DEMAND, TO: **exiger**.

demander = to " ask," *never* to " demand."

DRESS, TO DRESS: **vêtir** (**vêtement**), to cover with clothes, *without* any pretence to elegance; **habiller** (**habillement**) implies *suitable* clothes or some elegance;

revêtir, to put on *special* garments (e.g. *revêtir la pourpre, des habits de deuil*); les habits (*m. pl.*) refers especially to *top* clothing; l'habit (*m.*) often = *dress*-coat.

dresser = either to "put up" (vertically), "raise" (e.g. *dresser un mât, dresser la tête*), or = to "train," of animals, servants, etc.

EARLY: as an *adverb* = de bonne heure, de bon (grand) matin, matin (in *se lever matin*, early in the day); au commencement de, of a century, year, month, etc. As an adjective to be rendered, according to meaning, by premier, hâtif, précoce; matinal = who gets up early *on occasions*; matineux = who gets up early *by habit*, though the distinction is not often observed and matinal is mostly used in both acceptations.

EDGE: le bord, the regular word; la lisière, of a *wood* or *field*; l'orée (*f.*), of a *wood only*, an old word revived by modern writers.

EMPHASIS: la force, l'énergie (*f.*), etc., according to context. l'emphase (*f.*) = "bombast," "pomposity." Similarly emphatique = "bombastic."

ENJOY, TO: jouir de = to enjoy the *possession* of; goûter = to "appreciate"; savourer = to enjoy *slowly* and *deliberately* (a meal, one's happiness, etc.); se plaire à + infinitive = to "take delight in"; s'amuser, se divertir = to "enjoy oneself."

ESCAPE, TO: échapper à = to evade (*échapper à la mort, aux poursuites de*, etc.); échapper de = to save oneself from, run away from (*échapper de prison*, etc.). Echapper de is also used reflexively, in the latter sense.

EXERCISE: l'exercice (*m.*) (note spelling) often = *physical* exercise, *drill*; le devoir = a *written* task; le thème = translation into a foreign language, a "*prose*"; la traduction = translation in a general sense, from *any* language into *another*.

N.B. la **version** = a translation from a *foreign* language into our *own*.

FACE: la **figure**, usually; **le visage** refers especially to the *expression*, but often = *la figure*; la face, in *poetry* or *sustained* style, or of *God*; **le cadran**, of a *watch* or *clock*.

FAIL, TO: **manquer de faire qqch.** = to fail or omit to do a thing; **manquer à** = to fail in one's duty to; **ne pas réussir** (parvenir) **à** + infinitive = not to succeed in; échouer also = not to succeed, but only *absolutely* (e.g. *il a échoué dans sa tentative, son entreprise a échoué, échouer à un examen*); faire faillite = to go bankrupt.

faillir à = *manquer à son devoir* is now rare and defective. Faillir + pure infinitive = *manquer* (*de*), in the sense of *nearly* to do a thing.

FAMOUS: though fameux can = **célèbre**, the latter is the safer word, as **fameux** implies *notoriety* more often than not. In familiar parlance it = "remarkable," in a good or bad sense, e.g. *nous avons fait un fameux dîner, c'est un fameux imbécile.*

FASTIDIOUS: **dégoûté**, difficile.

fastidieux = "wearisome."

FATAL: **funeste** = bringing *destruction*; **mortel** = causing *death.*

fatal = generally that which fate makes *inevitable.* Similarly **fatalement** = "inevitably."

FATE, DESTINY: **le destin**, the unseen power which rules our fate; **la destinée** = what *le destin* "allots" to us; **le sort** = *le destin* or *la destinée.*

le lot = what falls to a person when things are shared out.

FIGURE: **la forme, les formes; la taille** = "shape," "waist"; **la tournure** = manner in which a person is made or holds himself. See FACE and NUMBER.

GENTLEMAN: the rendering will depend on the context.

The general word is **le monsieur**; one can also use **le gentleman**, now an accepted French word, or if it is desired to stress the idea of *good breeding* or *education*, one of the following: **un homme bien élevé, un galant homme, un homme comme il faut.**

gentilhomme (*pl. gentilshommes*) = a man of *noble* birth.

N.B. In the seventeenth century "gentleman" often = **un honnête homme.**

GRAVE: **la fosse** = an *excavation* serving as a receptacle, especially to receive the dead, also used *fig.* (e.g. *avoir un pied dans la fosse*); **la tombe** = a *fosse* with a *stone slab* over it; **le tombeau** = the sepulchral *monument* raised over the grave; **le sépulcre** (note spelling) = *le tombeau*, chiefly *biblical* and of the *ancients.*

GUEST: **le convive, l'invité, l'hôte.** As **l'hôte** can also = "host," one of the other words should be chosen if any ambiguity might arise.

HAGGARD: **hagard** (note spelling) = "wild-looking," "wild-eyed," but does *not* imply fatigue or privation as does its English homonym, so that "haggard" as applied to the *face* has to be rendered by such words as *tiré, défait, décomposé*, etc.

HAIR: **les cheveux**, on *head*, of *human beings*; **le poil**, *not* on head, likewise of *animals* generally; **le crin**, of *mane* or *tail* of a horse.

HARDY: **robuste, fort, vigoureux; vivace** (e.g. of plants). **hardi** = "bold."

HEAR, TO: **entendre**, the general word, of sounds; **entendre parler de** = to hear about a person or thing; **entendre dire (que)** = to learn from others; **apprendre** = to learn (thus "hearing . . ." frequently = **ayant appris**); **recevoir des nouvelles de qqn.** = to hear from someone directly; **avoir des nouvelles de qqn.** = to hear from someone indirectly.

HOME: no exact equivalent, so that **le home** is now an accepted French word. May be rendered by **le foyer** (frequently in plural), properly the "fire-place," "hearth," hence home-circle, home-life; **l'intérieur** (*m.*) = home-life, home; **le chez soi** = *l'intérieur où l'on vit*; **le pays** = one's home *district.*

INSTANCE: **l'exemple** (*m.*).
des instances (*f. pl.*) = entreaties.

INSTANTLY: **à l'instant, tout de suite, incessamment,** etc.
N.B. "incessantly" = **sans cesse.**
instamment = "urgently," "earnestly."

JEWEL: **le bijou**, the usual word; **le joyau**, especially of *rich and precious* jewels, and of *Crown* jewels.

LABOUR: **le travail**, the usual word, for which **le labeur** may be substituted in *poetry* and *sustained style.*
le labour = "tilling"; **le laboureur** = the "ploughman"; **labourer** = to "plough."
N.B. a "labourer" = **un terrassier.**

LADY: no exact equivalent; may be rendered, according to context, by **une femme comme il faut, bien élevée,** etc. See GENTLEMAN, and in connection with *honnête homme* note that **une honnête femme** = a *virtuous* woman.

LANGUAGE: **la langue** = the *tongue* of a people; **l'idiome** (*m.*) = the language of a nation, or of a district or province, with reference to its *peculiarities of construction.*
le langage = the *expression* by the spoken word of one's thoughts, or the *manner* in which this is done.

LAST: often to be rendered, especially in sustained style, by **suprême**, in reference to the end of life (cp. "the supreme sacrifice").

LEAVE, TO: **laisser** = to leave behind one; **quitter** = to take leave of a person or place; **abandonner** = to desert.

LECTURE: **la conférence.**

la lecture =reading, perusal.

LIBRARY: la bibliothèque; the librarian =**le bibliothécaire.**

la librairie =the bookseller's shop; **le libraire** =the bookseller.

LIGHT: **la lumière,** the general word; **la lueur** ="gleam," "glimmer"; **le jour** ="daylight"; **la clarté** =*pure, clear light*; **l'éclat** (*m.*) =*strong, brilliant* light.

LUXURY: **le luxe.**

la luxure =lust.

The corresponding adjectives are **luxueux** and **luxurieux.**

MARRY, TO: **épouser** =to *take* as wife or husband; **marier** = to *give* in marriage (of parents), or perform the ceremony (of officiating clergy or *maire*); **se marier** =to get married; **épouser qqn. en secondes noces** = to get married a second time; **noces d'argent** =silver wedding.

La noce usually =wedding *festivities,* and **le mariage** the *state* of matrimony or the *ceremony.*

MERCHANT: **le commerçant,** the general word; **le négociant** =a trader on a *large* scale; **le marchand** =one in business on a *small* scale.

MOVE, TO: (**se**) **mouvoir** is not now in common use and is usually replaced by (**se**) **remuer.**

When the verb is transitive various renderings are available—**avancer** (forward); **reculer, retirer** (backward); **lever, soulever, hausser** (upward); **baisser, descendre** (downward); **éloigner** (away); **approcher** (nearer); **remuer** (shake, stir); **mettre en mouvement, faire marcher** (set in motion); **émouvoir** (of feelings).

N.B. **Changer qqch. de place** =to move something.

When intransitive, recourse may be had to—**bouger,** (**se**) **remuer,** (**s'**)**avancer** (move on), **se diriger vers** (move towards).

N.B. **Déménager** = to move out of a house, or *trans.* to move furniture; **emménager** = to move into a house, or *trans.* to move in furniture.

NATIVE: L'habitant; l'indigène (*m.*), chiefly, but not exclusively, of *coloured* people; le naturel (mostly in plural and somewhat disparagingly) of *white and coloured* people.

The adjective is either **natif** = "born in" (e.g. *les natifs de Paris*), also "inborn" (e.g. *les qualités natives d'un individu*), or **natal** = having reference to the *time* or *place* of one's birth (e.g. *le jour natal, le sol natal*).

NEW: **nouveau**, another, different, fresh; **neuf** = brand-new, newly made.

NEXT **suivant** = which comes after (e.g. *la page suivante, le jour suivant*); **prochain** = which is very near in time, of the immediate future (e.g. *la semaine prochaine, lundi prochain*).

NIGHT **la nuit** = any time after bedtime; **le soir** = any hour between dusk and bedtime.

NUMBER: **le chiffre**, the "figure"; **le nombre** expresses *quantity*, and in this sense is always singular; **le numéro** denotes *order*, the number of each object in a series.

NURSE: **la nourrice** = *wet*-nurse; **la bonne (d'enfants)** = nurse-*maid*; **la garde-malade** (or simply **la garde**) = nurse for *sick* people; **l'infirmière** = *hospital*-nurse.

OBSERVE, REMARK, TO: when these = to "notice," to "look at," use **observer, remarquer**; when they = to "say," to "point out," to "make an observation," render by **dire** or by **faire observer, faire remarquer, faire la remarque.**

PAIN: **la douleur** = grief, and also *physical* pain.

N.B. **Un grief** = a "grievance."

la peine = effort, trouble, difficulty, also *mental* pain, e.g. *faire de la peine à qqn.*

PARENTS: usually = **père et mère**;

les parents can be used to render "parents," but more often it = "relations."

PART: **la partie**, the general word, part of a *whole*; **le parti** = a faction or *political* party (e.g. *le parti des Gibelins*), also = a *resolution* one adopts for one's part, and by extension *prendre son parti d'une chose*, to be "resigned" to it; **la portion** = *share* received when things are apportioned (e.g. *une portion de viande*); **le rôle** = rôle, part *played*.

la part = share which falls to each when a thing is divided among many (e.g. *la part du lion, il réclame sa part*); also in *prendre part à, avoir part à.*

N.B. **Faire part à qqn. de qqch.** = to communicate a thing to someone.

PERCEIVE, TO: **apercevoir**, of *physical* perception; **(s')apercevoir**, of *mental* perception.

PLACE: **l'endroit** (*m.*), a particular *spot*; **le lieu**, a difficult word, the use of which can only be mastered by long practice. Notice **avoir lieu** = to "take place," **tenir lieu de** = to "replace," **le lieu du crime** = the place where the crime took place;

la place implies order, arrangement, space occupied, hence = position, seat; also "square" in a town.

PLEASANT, PLEASING: **agréable.**

plaisant = amusing, funny, joking.

PREJUDICE: **le préjugé**, the general word.

le préjudice = detriment, wrong done.

PROUD: **fier**, the usual word; **altier** and **hautain**, of *haughty, arrogant* pride; **orgueilleux**, of *conceited* pride; **vaniteux** = "vain."

N.B. **Vain** generally = "vain," in the sense of "empty," "useless."

REALISE, TO: in the sense of "to conceive as real," "appre-

hend clearly" = **se rendre compte de, se faire une idée exacte de**, etc.;

réaliser = either to "make real" or to "convert into money."

RECOVER, TO: **recouvrir** = to cover again, or to cover *entirely*.

recouvrer = to recover, to get back.

RESPECTABLE: **convenable.**

respectable = worthy of respect.

REST, TO: **se reposer** = to take rest; **reposer** = to repose, to lie on.

rester = to remain.

RESUME: **reprendre, continuer, se remettre à.**

résumer = to sum up.

RETURN, TO: **rentrer** = to return *home*; **revenir** = to *come* back; **rendre** = to *give* back; **renvoyer** = to *send* back; **retourner** = to *go* back; **s'en retourner** = to go *back* to one's own *country*; **se retourner** = to turn *round*, to look *behind*.

RISE, TO: **se lever** = to get up from a *lying* or *sitting position*, usually *lit.*, but also *fig.*, of the sun, wind; **s'élever** = to rise into the *air*, mostly *fig.*; **se dresser** = to rise *vertically*, *lit.* and *fig.*, often = "stand," of a town, building, etc.; **se soulever** (*contre qqn.*) = to rise in *rebellion*; **surgir** = to rise up *suddenly* before one, *lit.* and *fig.*

RIVER: **le fleuve**, a *large* river which discharges itself into the ocean; **la rivière**, a *smaller*, tributary river.

ROAR, TO: **rugir** (**le rugissement**), *only* of lion; **mugir** (**le mugissement**), properly to "bellow," *fig.* of the sea, waves, wind, storm, flames, volcano, etc.; **gronder** (**le grondement**), *fig.* of sea (with the idea of menace as well as prolonged and dull noise), thunder, machinery.

ROCK: **le rocher**, the general word, a *mass* of hard stone, in reference especially to *height*; **la roche**, a *block* of hard

stone, sometimes isolated, rising above the surface of the soil; **le roc**, in reference to *hardness* and *solidity*; l'écueil (*m.*)=a "reef" in the sea; le brisant= (apart from its ordinary meaning) a rock the top of which is level with the sea. See CLIFF.

SCENE: **le paysage**=a landscape; **le lieu**=the scene, e.g. of a combat, murder, etc. (*le lieu du crime*); **le site** (no English equivalent)=a stretch of country considered from the point of view it presents as a *paysage*, a beautiful locality, e.g. *un site enchanteur*.

N.B. "Site"=**l'emplacement** (*m.*).

la scène=all that is spread before the spectator, like a scene in a theatre.

SENSIBLE: **sensé, (plein) de bon sens.**

sensible=sensitive.

SHINE, TO: **briller**, of a *steady, brilliant* light; **resplendir**=to shine *dazzlingly* or *gloriously bright*; **luire**=to "gleam," "glow," "glisten"; **reluire**, of an object *reflecting* the light; **étinceler**=to "sparkle."

SHORE, BANK: **le bord**=the edge (e.g. *le bord de l'eau, le bord de la mer*, the seaside); **le rivage**, of *sea, large river* (*fleuve*) or *lake*; **la rive**, of *any watercourse*, and also with **droite** and **gauche** (e.g. *la rive droite*) of any river (not *rivage* ever in that case); **la berge**= *steep* bank of river or canal; **la plage**=*sandy* beach; **la grève**=*shingly* beach.

SIT, TO: if "to sit" denotes *action*, to sit down, use **s'asseoir**; if it denotes *state* or *position*, to "be seated" or "sitting," **être assis** will be the proper rendering.

SQUADRON: **l'escadre** (*f.*), of *ships*;

l'escadron (*m.*), of cavalry.

STORM: **l'orage** (*m.*)=*thunder-* or *rain*-storm; **la tempête**=a *wind*-storm, usually at *sea*.

SUCCEED, TO: **réussir**=to achieve success;

succéder à=to succeed, to come after.

TROUBLE: the verb " to trouble " and the noun " trouble " can rarely be rendered by their French homonyms. The force of **troubler** will be best grasped if it is remembered that its first meaning is to deprive a liquid of its limpidity, to make it *muddy* or *turbid* (cp. " troubled waters "), to deprive of transparency, to dim (of the eyes or atmosphere), to deprive of lucidity (of the brain, mind), hence to deprive of tranquillity, to disturb (e.g. *troubler la paix publique, l'ordre, la digestion*, etc.). The corresponding adjective is **trouble**, e.g. *cette eau est trouble, avoir le regard trouble.*

USE, TO: **employer, se servir de, user de.**
user = to use up, to wear out.

WAGGON, CART: **la charrette**, the usual word; **le chariot** = especially a *farm*-cart or waggon; **le fourgon** = *military* cart for baggage or provisions; **le tombereau** = a *tip*-cart.
N.B. **Le char** = the chariot.
le wagon = railway carriage.

WAKE, AWAKE, TO: **réveiller** and **éveiller** are practically synonymous, so that we may say, e.g., either *il ne faut pas réveiller* or *éveiller le chat qui dort.* **Éveiller** alone, however, is used *fig.* (e.g. *éveiller les soupçons, la jalousie*, etc.).

WALL: **le mur**, structure of masonry serving as a *support* or *enclosure*; **la muraille**, a stretch of *larger* walls forming a *barrier, defence.*

WAVE: **la vague**, the general word; **les flots** (*m. pl.*) = " billows," more poetical; **l'onde** (*f.*) = " surge," and also often = " water," of fountain or stream; **la houle** = " swell "; **la lame** = a wave which expands into a sheet of water; **le brisant** = " breaker."

WAY, ROAD: **le chemin**, the general word; **la route** = the high-road; **la rue** = street, road, in town; **la ruelle** =

"lane," "alley" (N.B. **Une allée** = "walk" with trees on both sides); **le sentier** = "footpath"; **la voie** = road, track, only in certain expressions, e.g. *la voie publique, une voie fréquentée, la voie ferrée.*

WHILE: both **pendant que** and **tandis que** are used to denote that two actions take place simultaneously, but as a rule *pendant que* is merely *temporal*, while *tandis que* also implies *contrast.*

WILD: **sauvage** = uncivilised, uncultivated; **farouche** = avoiding the company of man; **fauve** (properly "tawny") in *les (bêtes) fauves* = wild beasts, of lion, tiger, etc.

WINDOW: **la fenêtre**; **la croisée** = *casement*-window; **le carreau** = window-*pane*; **la vitre** = *large pane* of glass; **le vitrail** = *stained-glass* window; **la vitrine** = glass of a shop window, or of a glass-*case.*

N.B. *La croisée,* properly the *frame* of the window, cannot be used with reference to the glass, e.g. *casser les fenêtres, les vitres* or *les carreaux,* but not *les croisées.*

WONDER, TO: **s'étonner** = to be astonished; **se demander** = to ask oneself.

WORD: **le mot**, a *single* word with reference to its form, how it is pronounced or written, also a succession of words forming one or more *short* sentences (e.g. *dire un mot à qqn., écrire un mot à qqn.*); **la parole**, properly the *spoken* word, as a medium for conveying one's ideas, and so used of *connected* words.

PASSAGES FOR TRANSLATION

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PART I

1. DEATH OF MARY STUART

With great courage [1] she threw herself on her [2] knees, and still [3] holding the crucifix in [4] her hands, she offered her [5] neck to the executioner. In a clear voice which betokened the most ardent confidence,[6] she said: "I have put my trust [7] in Thee,[8] O Lord, and deliver my soul into [4] Thy hands." She thought they would behead her with a sword, but the two headsmen apprised her of her mistake, and helped her to lay her head on the block, and still she continued praying.[9] All hearts were touched [10] at the sight of this lamentable [11] misfortune, this heroic [11] courage, this admirable [11] gentleness of spirit.[12] The executioner himself was moved [13] and dealt his blow [14] with unsteady [15] hand. Instead of striking her [5] neck, the axe fell on the back of her [5] head and wounded her, but she neither moved nor complained.[16] It was [17] only at the second blow that [17] the executioner severed her [18] head, which he displayed, saying [19]: "God save Queen [20] Elizabeth!" and Doctor [20] Fletcher added: "Thus may all her enemies perish [21]!" After his, only one [22] voice was heard,[23] which said: "Amen!" It was the voice of the grim [24] Earl of Kent.

1. § 45. 2. § 54 (ii.). 3. *toujours*. 4. *entre*. § 79 (i.). 5. § 54 (i.). 6. § 115. 7. Say "I have hoped." 8. In addressing God, *vous* is used by Roman Catholics, *tu* by Protestants, and also in poetry and elevated prose style. 9. Turn by "without her ceasing to pray," and see § 6. 10. Say "Emotion was universal." 11. These adjectives can precede their nouns. Why? § 34. 12. Omit "of spirit." 13. § 115. 14. Say "struck her" and render "striking" in the next sentence

by "reaching." 15. § 31 (iii.). 16. Expand to "without her making a movement, without her uttering [*proférer*] a complaint," and see § 6. 17. Omit for conciseness. 18. What must be added if "her" is rendered by the definite article? 19. § 7 (i.), note 1. 20. Care! 21. § 113 (i.). 22. Order? 23. § 14, note 1. 24. For position of the adjective, see § 34 (vi.).

2. NAPOLEON AND THE SENTINEL[1]

The sentinels could[2] not distinguish anything within a radius of ten feet.[3] The first, hearing somebody walking[4] in the darkness towards[5] the lines, cried out twice: "Who goes there?" Napoleon, wrapped in deep thought,[6] made no reply. A bullet[7] whistling[8] by[9] his ear awakened[10] him from his reverie. When he realised[11] the danger which he had just[12] incurred, the Emperor threw himself flat on his face[13]—a wise precaution,[14] for he had not been many seconds in that position before[15] other bullets whistled over his head. Having survived the first volley,[16] he got up and made his way to the nearest guard-house, where he made himself known.[17] He was still there when the soldier who had fired the first shot[18] at[19] him came up, after having been relieved. Napoleon commanded him to come up; then, taking him by the ear, and pinching it hard, he asked him his name. "François Morissot," replied the soldier, dumbfounded, for he had just[12] recognised the Emperor. "So,[20] you[18] rogue, you take me for a Prussian?" Then, turning to the soldiers around[21] him, he added with a smile[22]: "M. Morissot, it seems to me,[23] does not waste[24] his powder on sparrows, he only[25] shoots at emperors."

1. Gender? 2. § 17. 3. Say "ten paces around them [care!]." What is the French preposition denoting distance? § 73. 4. § 5. 5. Expand to "and approaching." 6. *vivement préoccupé*. 7. Not *boulet*! § 115; BALL. 8. Relative clause. 9. *à*. 10. Say "drew." 11. Use a present participle (§ 90 (iii.)), and see § 115. 12. § 66 (iii.). 13. The French idiom is *à plat ventre*. 14. Say "this precaution was wise." 15. Turn by "scarcely [§ 113, (v.)] had he held himself a few seconds in that position, when [*que*] . . ." 16. Use an absolute construction with the past participle of *essuyer*, and see § 90 (i.).

17. § 3 (i.). 18. Omit. 19. *sur*. 20. *Comment!* 21. § 70 (v.). 22. § 22 (iii.). 23. *à ce qu'il me paraît*. 24. Render "waste on" in this phrase by *jeter à*. 25. Remember that the *que* of *ne . . . que* must immediately precede the member of the sentence which is restricted.

3. PORTRAIT OF A NAVAL CAPTAIN

The captain did not enjoy the best of [1] health, and wore flannel on account of his rheumatism,[2] a black [3] silk cap to protect his head from fog, and a spencer to shield his precious [4] chest and shoulders from unexpected winds. He always went about [5] armed with a gold-headed cane to chase dogs away. This man, who [6] was fastidious to a superlative [7] degree, who [6] went out of his way in the presence of the least obstacle, who [6] spoke in low tones in order to husband the little voice he had left,[8] had been one of the most fearless and skilful men in [9] the old navy. His gallant conduct as Admiral de Kergarouët's flag-captain was written in visible characters on his wound-scarred [10] face. To look at him [11] nobody would have recognised that [12] voice which used to rise above the storm, that [12] eye which used to scour the sea, that [12] indomitable courage of the Breton sailor. The captain neither smoked nor swore; he was as gentle and as quiet as a girl,[13] and attended to his dog [14] Thisbe and its little whims with the solicitude of an old woman. His complexion had retained a swarthy hue, due to his Indian [15] travels, from which he had not brought back a single idea or a single story.

1. Omit. 2. Plural. 3. Does this agree with "silk" or "cap"? 4. Used "affectively" or ironically, and will therefore precede the noun. 5. *Aller* by itself will render this. 6. Avoid repetition of the relative pronoun by omitting "who was" in the first case and using present participles in the others. 7. Say "to the highest." 8. Turn by "the little [not an adjective!] voice which remained to him," or, idiomatically, *un reste de voix*. 9. Care! § 76 (ii.). 10. § 33 (iii.). (*b*). 11. § 91 (i.). 12. § 58. 13. See § 115; under Boy. 14. Note that "Thisbe" is a feminine name. 15. Say "in India."

4. THE NORMAN INVASIONS

The [1] only thing in common which these incursions had with the old barbaric invasions was the evils which they brought about. It [2] was no longer a case of [3] peoples leaving their homes in a [4] body in order to hurl themselves on countries more favoured by Nature, but rather [5] small bands of chosen warriors roving over the seas, swift as [6] the birds of storm, and effecting a landing with a suddenness and an impetuosity which crippled all defence and chilled their enemies with terror. During the stormy nights of the equinox,[7] when the sailors of other nations hastened to seek out shelter [8] and return to port, they would [9] set all sails to the wind and make their frail barks bound [10] over the furious waves. They would enter [11] the mouths [12] of rivers [13] with the rising tide, and stop only when the tide stopped [14]; they would seize an islet, a fort, a position of difficult approach and suitable as [15] a camp, a depôt and a retreat. Then they would sail up [16] the river and its tributaries to the very [17] heart of the mainland, in [18] their long and slender boats with [19] their [20] two white sails, their [20] pointed prow, and their [20] flat keel.

1. Turn this sentence by "These incursions had in [*de*] common with the old barbaric invasions only the evils . . ." 2. Use the form *ce . . . là*. 3. Omit "a case of." 4. § 41. 5. *bien*. 6. Introduce the first "as." 7. Plural. 8. Use the indefinite article. 9. Tense? 10. For order, see § 111 (iii.). 11. Care! 12. § 21. 13. § 115. 14. Concisely, "and only stopped with it." 15. Expand to "to serve as," and omit the article before "camp," etc. (compare § 44). 16. *remonter* will suffice. See § 13. 17. Use *jusqu'à*. See § 32, note 3. 18. *sur*. 19. § 43. 20. Say "the."

5. THE LOT I ENVY—I

It was [1] under this roof that my father lived, in the hollow of that valley, in [2] the shade of those woods, to the babbling of those clear waters. His life and death were

those [3] of a happy and wise man,[4] and even so do I [5] mean to live and die. What I know of men and passion suffices me. I was [6] not born for the storms of life. I inherit from [7] my father simple tastes and peaceful instincts; like him, I shall spend my days in peace and seclusion. I know that a man is considered [8] nothing unless he be something, that is to say, unless he has a position, a profession, a career. And yet what [9] if *I* [10] find it pleasant to be nothing? What [9] if your positions tempt me not? What [9] if I care not for your situations and your honours? What [9] if I prefer silence to your noises, repose to your turmoil [11] and solitude to your festivities?

1. The present tense can always be used here in this construction. 2. **à**. 3. *Celui*, etc. can be omitted after *être*, *sembler* (*être*) before a genitive used predicatively. 4. § **24**. 5. Say "it is thus that I." 6. Care! 7. Use *tenir de*. 8. Say "is counted for." 9. Omit. 10. To stress the pronoun say "if it is pleasant to me," with repetition of the pronoun. 11. Plural, to correspond with "noises" and "festivities."

6. THE LOT I ENVY—II

Then [1] Society, which does not patiently tolerate that one should [2] do without her, throws in [3] your face the names of egoist and coward. Let her do as she likes [4]! The hawthorn is in flower, the birds are singing in the hedges and my horse is there all saddled and waiting [5] for me. Besides, consider my father; he was neither lawyer nor deputy, not even mayor of his village. He was merely a happy man; but for [6] thirty years his happiness radiated like a sun over his fields.[7] There was not a corner of earth which he did [8] not beautify or fertilise. He covered these hills with vines, these fields [7] with corn, these orchards with fruit [9]! After writing [10] with the spade and the plough poems which will not perish, he is sleeping in peace beneath the trees he planted, and the peasants piously

preserve his memory. Such is the lot I envy—beyond that [11] my ambitions do not go.

1. Stress. See § 98. 2. Say "can." Mood? 3. *à*. 4. Idiomatically, *A son aise*. 5. Omit "and," and turn by relative clause. 6. *Durant* could be used here to stress the idea of duration. § 77. 7. To avoid repetition, use *campagnes* in the first case. 8. Use the past indefinite. Mood? Why? Note that literary French omits *pas* in an adjectival clause if the antecedent is negatived or put in doubt. 9. Plural. 10. Care! See § 11. 11. Omit "that" and put "beyond" at the end of the sentence.

7. A PROVINCIAL *CURÉ*

Monsieur Grimont was a medium-sized [1] man of fifty.[2] His abbot-like face had something of [3] a [4] Dutch burgomaster as well as of a [4] Breton peasant. His cheerfulness, like that of people whose conscience is clear and free, admitted jocularity. His expression had nothing [5] uneasy or [6] peevish about it,[7] as is the case with those [8] poor *curés* whose existence or power is questioned by their parishioners, and who, instead of being, according to the sublime words [9] of Napoleon, the moral leaders of the population and natural justices of the peace, are treated as [10] enemies. To see [11] Monsieur Grimont walking [12] in [13] Guérande, the most incredulous traveller would have recognised the sovereign of this Catholic town, but this sovereign humbled his spiritual superiority before the feudal supremacy of the du Guénics.[14] In their house [15] he was like the chaplain in his lord's castle.[15] At church, when he pronounced [16] the benediction, his hand was [17] always first [18] extended towards [19] the chapel belonging to the du Guénics,[14] where their coat of arms and motto were carved on [20] the keystone.

1. § 33 (iii.) (*c*). 2. § 24, note. 3. Use *tenir de* and render "as well as" by *à la fois* after the verb. 4. Use the definite article. 5. What must be added before the following adjective? 6. Remember that after a negative expression *et* or *ou* must be replaced by *ni*. 7. Omit "about it." 8. Say "like that of the" (see § 58). 9. Use *mot* in the singular. 10. Use *en*, and see § 44. 11. § 91 (i.). 12. § 5. 13. *dans*. 14. Family names do not take the sign of the plural

in French. 15. Both "house" and "castle" need not be rendered if *chez* is used to render "in." 16. Use the gerund with *en*. See § 90 (iii.). 17. § 2 (iii.). 18. *en premier*. 19. *sur*. 20. *à*.

8. AN AUTUMN SCENE

A pretty autumn scene presented itself to their eyes. In the air warmed by the last rays of the summer sun, which had been shining all day,[1] floated a half-transparent mist through which one could [2] see the countryside, vague and hazy in the distance. Into [3] the twilight calm of this peaceful evening, the joyous cries [4] of the little children and the poor folk [5] gleaning among the newly-gathered vines arose in sonorous outbursts, and their [6] songs seemed to bless the fruitful year. Beyond, on the river flowing slow [7] and clear [7] at the foot of the slopes, one could [2] hear the shrill scraping of the pulley as it creaked [8] on the ferry-ropes, the bleating [9] of the flocks returning [10] to the sheds, the groaning of the carts bringing back to the storeroom the casks filled at the wine-press. The windows of the houses round about were dotted with flickering reddish gleams, and the fireplace, where the winter log, kindled for the first time, cheered the heart of [11] the cricket, that [12] black [13] hermit of the hearth, who mingled his song with [14] the ballads sung at the evening gatherings,[15] crowned the roof with little wisps [16] of smoke which rose in erratic spirals towards the sky, which the stars pierced with points of light.[17]

1. § 115. 2. § 17. 3. *Au milieu de*. 4. Place "arose in sonorous outbursts" before this long subject. For the inversion, see § 114 (iv.). 5. § 24. 6. Render by *et dont* (see § 61 (iii.)), as *leurs* would refer to the subject "cries." 7. As in English, adjectives can be used here instead of adverbs. See § 66 (iv.) (*c*). 8. Render concisely by a present participle. See § 7. 9. Plural. § 4, note 4. 10. Use a relative clause to avoid an accumulation of present participles. 11. One can omit "the heart of." 12. Omit in this apposition. 13. Can precede the noun here. Why? See § 34 (i.). 14. *à*. 15. *de la veillée* will concisely and sufficiently render "sung . . . gatherings." 16. Use *flocon* (m.), or *fumée* in the plural will translate "wisps of smoke." 17. Use an adjective. See § 23 (i.).

9. JAPANESE ARTISTS

When Japanese artists reproduce nature, one can [1] see that they do so [2] with feeling and understanding. So great is their love for [3] their gardens with [4] winding paths, where streams flow beneath the shade of graceful bamboos, their mountains whose summits are crowned with sparkling snow, the volcanoes of their archipelago projecting a sinister glow into the darkness of night, that you will find these beauties of nature reproduced in all their lacquer and bronze-work.[5] If one looks carefully at the products of their art, one is sure to find in them their rustic cottages, perched on the slopes of a hill from which [6] glimpses are caught [7] of the sea, of islands and of the mysterious gulfs where the waters are at rest, and away on [8] the horizon, like withered reeds, a few fishing-smacks with [4] golden-coloured sails. The moon also frequently figures in [9] their lacquer designs; because [10] there is nothing indeed to equal [11] the majestic appearance [12] of this orb when, from the heights which overlook Nagasaki, one sees it rising [13] from the sea and gradually spreading its silvery [14] sheen over the moving waters and the wooded mountains.

1. § 17. 2. What does this correspond to in French? 3. Use a verbal construction, "They love so well." § 22. 4. § 43. 5. Render "in all . . . work" by "everywhere on their lacquer [plural] as in their bronze [plural]," and place the whole phrase after "that." 6. *d'où*. 7. Use *on*. 8. *à*. 9. *sur*. 10. *c'est que*. § 107 (ii.). 11. Concisely, "nothing equals." 12. i.e. the coming into view. See § 115. 13. § 5. 14. *argenté* is used of colour, *argentin* of sound.

10. A POLAR LANDSCAPE

We reached a land [1] where the sun never set. Pale and enlarged, this orb moved [2] mournfully around a frozen sky; a few [3] animals wandered here and there [3] over unknown mountains. On [4] one side stretched fields of ice, against

which broke a discoloured sea; on [4] the other rose a land gaunt and barren, which revealed nothing [5] but a dismal succession of solitary bays and bare forelands. Sometimes we would [6] seek a refuge in holes in the rocks,[7] whence the sea-eagles would fly away with loud cries. Then I would listen to [8] the noise of the winds re-echoed by [9] the cavern, and to the groaning of the masses of ice [10] as they split [11] against the shore. And yet there is [12] at times a charm about [13] these desolate regions. Nothing can give an idea of the moment when [14] the sun, as it touched [15] the earth, seemed to remain motionless, and then rose again [16] into the sky, instead of sinking beneath the horizon. The snow-clad mountains, the valleys carpeted with the white moss where [17] the reindeer graze, the seas teeming with whales and strewn with floating ice, the whole [18] scene, lighted up, it seemed,[19] both [20] by the glow of the setting sun and by the light of dawn, gleamed with the softest and richest colours. One knew not whether one was witnessing the creation or the end of the world.

1. *Contrée* (f.) could be used here. See § 115, under COUNTRY. 2. Use *tourner*. 3. *rares* will suffice to render both "few" and "here and there." 4. Which preposition generally renders "on" with the word "side"? 5. Can be omitted. 6. Tense? 7. Make this an adjectival phrase, and say "in rock-holes," putting "rock" in the plural. 8. Care! 9. Turn by "repeated by the echoes of." 10. *Glace* in the plural will translate "masses of ice." 11. Use a relative clause. 12. See § 14, note 2. 13. *à*. 14. Care! § 64. 15. Use the present participle. 16. Remember that "again" is frequently neatly rendered by prefixing *re-* to the simple verb. 17. Say "which," and invert subject and verb. 18. Say "all this." 19. Use *comme*, and see § 68 (iii.). 20. *à la fois*.

11. ANTÆUS AND THE PYGMIES—I

In short, as I said before,[1] Antæus loved the Pygmies, and the Pygmies loved Antæus. The giant's life being as long as his body was large, while [2] the lifetime of a Pygmy was but a span,[3] this friendly intercourse had been going

on [4] for innumerable generations and ages.[5] It was written about [6] in the Pygmy histories, and talked about [6] in their ancient traditions. The most venerable and white-bearded [7] Pygmy had never heard [8] of a time, even in his [9] greatest of grandfathers' days, when [10] the giant was not their enormous friend. Once, to be sure (as [11] was recorded on an obelisk, three feet high,[12] erected on [13] the place [14] of [15] the catastrophe), Antæus sat down upon about five thousand Pygmies, who were assembled at a military review. But this [16] was one of those unlucky accidents for which nobody is to blame; so that the small folk [17] never took it [18] to heart, and only [19] requested the giant to be careful forever afterwards [20] to examine the acre of ground where he intended to squat himself.

1. Say "as I have already observed," and see § 115, under OBSERVE, TO. 2. Not *pendant que*. § 115. 3. Turn by "of short duration." 4. Tense? Why? 5. Not *âge*. 6. *Il en était question*; "talked about" can be omitted. 7. Omit "and," and say "with [*à*] the whitest beard." See § 43. 8. See § 115. 9. Place "his" before "grandfathers." 10. Care! § 64. 11. Introduce impersonal *il* as subject. See § 52, note 2. 12. Which preposition denotes measurement in French? § 76 (iii.). 13. *à*. 14. § 115. 15. Expand, "where took place." See § 70 (v.). 16. *ce . . . là*. 17. Use the old word *la gent*. 18. Say "the thing." See § 52, note 3. 19. Why cannot *ne . . . que* be used here? 20. For "forever afterwards" say "in the future."

12. ANTÆUS AND THE PYGMIES—II

It is a very pleasant picture to [1] imagine Antæus standing [2] among the Pygmies, like the spire of the tallest cathedral that ever was [3] built, while they ran about like pismires at his feet; and to think that, in spite of the difference in [4] size, there were affection [5] and sympathy between them and him! Indeed, it has always seemed to me that the giant needed the little people more [6] than the Pygmies needed [7] the giant. For, unless [8] they had been his neighbours and well-wishers,[9] and, as we may

say,[10] his playfellows, Antæus would not have had a single friend in the world. No other being like himself had ever been created. No creature of his own size had ever talked with[11] him, in thunder-like accents, face to face. When he stood[12] with[13] his head among the clouds,[14] he was quite alone, and had been so[15] for hundreds of years, and would be so forever. Even if he had met another giant, Antæus would have fancied[16] the world not big enough for two such[17] vast personages, and, instead of being friends[18] with him, would have fought him till one of the two was[19] killed. But with the Pygmies he was the most sportive, and humorous, and merry-hearted,[20] and sweet-tempered[20] old giant that ever washed[21] his face in a wet cloud.

N. HAWTHORNE.

1. When *ce* is the grammatical subject, an infinitive with *de* used as logical subject may be preceded by the relative pronoun *que*—e.g. *C'est un vrai plaisir (que) de vous entendre.* 2. *debout.* 3. Mood? 4. *de* ("in respect to"). § 76 (vi.). 5. § 47. 6. Attach this to the verb in French. 7. What must be added in French before the verb? 8. Say "if they had not been." 9. Turn by "his friends who wished him well." See § 22 (ii.). 10. Say "so to speak." 11. *Parler à quelqu'un* is the regular construction; *parler avec quelqu'un* is rarer, and implies to carry on a long conversation, to discuss, negotiate with someone. 12. Use *être debout.* 13. § 36. 14. § 115. 15. Care! 16. Expand what follows into a subordinate clause. 17. Remember that "such," as adverb, is to be rendered by *si* or *tellement* and not by *tel.* 18. Singular. 19. Mood? 20. Render by simple adjectives to balance the first two. 21. Say "that had ever washed." Mood?

13. HUNTING IN THE MIDDLE AGES

With[1] the Northern invaders, however, hunting was rather a predominant appetite than an amusement; it was their pride and their ornament, the theme of their songs, the object of their laws, and the business[2] of their lives.[3] Falconry, unknown as a diversion to the ancients,[4] became from[5] the fourth century an equally delightful occupation.[6]

From the Salic and other barbarous codes of the fifth century to the close of the period under our review,[7] every age would [8] furnish testimony [9] to [10] the [11] ruling passion for these two species of chase, or, as they were sometimes called, the mysteries of woods and rivers. A knight seldom stirred from his house [12] without a falcon on [13] his wrist, or a greyhound that followed him. Thus [14] are Harold and his attendants represented in the famous [15] tapestry of Bayeux. And, in [16] the monuments of those who died anywhere but on the field of battle, it is usual to find [17] the [18] greyhound lying at their feet, or the bird [19] upon their wrists.[3]

H. HALLAM.

1. *chez.* 2. *la grande affaire.* 3. § 21. 4. Turn by "a [care!] diversion unknown to [*de*] the ancients." 5. Not simply *de.* § 74. 6. Expand to "an occupation offering just as much delight [*agréments*] as hunting." 7. *qui nous occupe.* 8. Say "could." 9. Plural. 10. *de.* 11. Say "this." 12. *Sortir* will suffice. 13. *à.* 14. Stress. § 98. 15. § 115. 16. *sur.* 17. Say "one generally finds." 18. Indefinite article. 19. Say "a falcon."

14. DEATH OF JOHN HAMPDEN

Hampden, with [1] his [1] head drooping,[2] and his hands leaning [2] on his horse's neck, moved feebly out of the battle.[3] The mansion which had been inhabited by his father-in-law, and from which in his youth he had carried home [4] his bride Elizabeth, was in sight. There still remains an affecting tradition that [5] he looked [6] for a moment towards that beloved house, and made an effort to go thither to die. But the enemy lay in that direction. He turned his horse towards [7] Thame, where he arrived almost [8] fainting with agony.[9] The surgeons dressed his wounds. But there was no hope. The pain which he suffered was most [10] excruciating. But he endured it with admirable firmness [11] and resignation.[11] His first care [12] was for his country. He wrote from his bed several letters to London concerning public affairs, and sent a last pressing message

to the headquarters, recommending that [13] the dispersed forces should be concentrated. When his public duties were performed,[14] he calmly prepared himself to die.

T. B. MACAULAY.

1. §§ 36 and 54 (i.). 2. § 12. 3. Say "left [§ 115] the battlefield with difficulty." 4. Use *emmener*. 5. To bring out the force of "that" (="to the effect that"), introduce the verb *vouloir* as used in speaking of a custom or tradition—e.g. Une autre version *veut* que le Campanile se soit penché tout seul (Maupassant). 6. Use *porter le regard*. 7. *du côté de*. 8. *prêt à*. 9. § 115. 10. § 110 (iii.). 11. § 45. 12. Say "thought." 13. For conciseness use an active infinitive construction. 14. See § 90 (i.).

15. STORY OF A BLOODHOUND—I

A long time ago I chanced to be [1] in a posada, or inn, at Valladolid in Spain. One [2] hot summer's afternoon I was seated in a corridor which ran [3] round a large open court in the middle of the inn; a fine yellow, three-parts-grown bloodhound was lying [4] on the ground [5] beside me, with whom [6] I had been playing a little time before. I was just about to fall asleep, when I heard a "hem" at the outward door, which was a long way below [7] at the end of a passage which communicated with the court. Instantly [8] the hound started [9] upon his legs, and with a loud yell, and with eyes flashing fire, ran nearly round [10] the corridor, down [10] a flight of steps and through [10] the passage to [11] the gate. There was [12] then a dreadful noise, in which the cries of a human being and the yells of the hound were blended.[13] I forthwith started [9] up [10] and ran down,[10] followed by several other guests who came rushing [14] out of their chambers round the corridor.

1. Turn by "I found myself by chance." 2. § 80 (i.). 3. Avoid *courir* on account of *cour*, which follows; use *régner*. 4. § 12. 5. § 80 (iv.). 6. Place this relative clause after its antecedent. § 61. 7. Say "at a fairly [*assez*] great distance lower." 8. § 115. 9. See Vocabulary. 10. Good examples of the difficulty treated in § 13. See Vocabulary under "Run." 11. Not simply *à*. 12. Use *se faire* impersonally. 13. Avoid the passive (§ 2 (iii.)), and invert subject and verb (§ 114 (i.)). 14. Say "rushed."

16. STORY OF A BLOODHOUND—II

At the gate we saw a man on [1] the ground, and the hound trying [2] to strangle him. It was with the greatest difficulty, and chiefly through [3] the intervention of the master of the dog,[4] who happened [5] to be present, that the animal could be made [6] to quit his [7] hold. The assailed person was a very powerful man, but had [8] an evil countenance, was [8] badly dressed, and had [8] neither hat, shoes nor stockings. We raised him up and gave him wine, which he drank greedily, and presently,[9] without saying [10] a word, disappeared. The guests said [10] they had no doubt that he was [11] a murderer flying from justice, and that the dog by his [7] instinct, even at a [7] distance, knew [12] him to be such. The master said [10] that it was the first time the dog had ever attacked anyone or shown the slightest symptom of ferocity.

G. Borrow.

1. Expand to "stretched out on." See § 70 (iv.). 2. Relative clause. 3. *grâce à.* 4. For concision and clearness (note the following relative clause) say "of his master." 5. See note 1 to preceding passage. 6. Avoid the passive by saying "that one could induce the animal." 7. Omitted in the fixed French phrase. 8. These colourless verbs can easily be omitted. Say "but of evil countenance, badly dressed, and without hat, shoes nor stockings." 9. Not *présentement*, which means "at present," "now." 10. Avoid repetition of the same word. 11. To avoid a subordinate clause say "that he was without doubt." Compare § 88 (i.). 12. Use the logical tense and say "had recognised him as such."

17. NAPOLEON AT ELBA

The [1] island—mountainous and rocky, for the most [2] part [3] barren,[4] and of a circumference not beyond [5] sixty miles—was his [6]; and the Emperor forthwith devoted to Elba the same anxious [7] care [8] and [9] industry which had sufficed for the whole affairs of France, and the superintendence and control of half Europe besides. He,[10] in [11]

less than [12] three weeks, had explored every corner of the island, and projected more [13] improvements of all sorts than would have occupied a long lifetime to complete. He even extended his empire by [14] sending some dozen or two [15] of his soldiers to take possession of a small adjacent islet, hitherto left unoccupied [16] for [17] fear of corsairs. He established four different residences at [18] different corners of Elba, and was continually in motion [19] from one to another of them.[20] Wherever he was, in houses neither so large nor so well-furnished as many English gentlemen are used to inhabit,[21] all the etiquettes of [22] the Tuileries were, as far as possible, adhered to; and Napoleon's eight or nine hundred veterans were reviewed as frequently and formally [23] as if they had been [24] the army of Austerlitz or of Moscow.

J. G. LOCKHART.

1. See § 57. 2. Say "greatest." 3. § 115. 4. Place the adjective at the beginning of the phrase. 5. Expand to "which does not exceed." 6. Remember that predicative "mine," "his," etc. is generally expressed by *à moi, à lui*, etc. 7. *jaloux*. 8. § 115. 9. Add "the same." 10. There is no need for stress. 11. *dans* or *en*? § 75 (ii.). 12. *que* or *de*? 13. To make the following run more easily in French turn the comparative by a positive and say "projected improvements of all sorts so numerous that a long lifetime could not have sufficed to [*pour*] complete them." 14. § 9. 15. Say "one or two dozen." 16. Expand, "which had not hitherto been occupied." 17. *par* (="out of," "on account of"). § 80 (ii.). 18. *en*. 19. Say "was continually travelling." 20. Omit "of them." 21. Say "as that which many an [*tel*] English gentleman [§ 115] generally inhabits." 22. Expand to "in use at." 23. See Vocabulary and qualify by *autant*. 24. Say "constituted."

18. ENGLISH INNS IN THE SEVENTEENTH CENTURY

In the seventeenth century England abounded with excellent inns of every rank. The traveller sometimes, in a small village, lighted on a public-house such as [1] Walton has described, where the brick floor was swept clean,[2] where

the walls were stuck round with ballads, where the sheets smelt of [3] lavender, and where a blazing fire, a cup of good ale, and a dish of trouts fresh from the neighbouring brook, were to be procured [4] at small charge. At the larger houses of entertainment were to be found beds [5] hung with silk, choice cookery, and claret equal to the best which was drunk in London. Never was an Englishman more at home [6] than when he took his ease in his inn. Even men of fortune,[7] who might in their own mansions [8] have enjoyed every luxury,[9] were often in [10] the habit of passing their evenings [11] in the parlour [12] of some neighbouring house of public [13] entertainment. They seem to have thought [14] that comfort and freedom could in no other place be enjoyed in equal perfection. This feeling continued during many generations to be a national [15] peculiarity. The liberty and jollity of inns long furnished matter to our novelists and dramatists.

T. B. MACAULAY.

1. Say "like those which." 2. Say "was well swept and well washed." 3. Note that *sentir* + noun with definite article is used idiomatically with the meaning "to smell of," "to smack of," etc. 4. Avoid the passive, and remember that *procurer* requires a dative of the person—e.g. *procurer quelque chose à quelqu'un*, to procure something for somebody; *se procurer quelque chose*, to procure something (for oneself). 5. Say "the beds were hung . . . the cookery was choice, and the claret equalled . . ." 6. Adapt the phrase *se trouver bien* (cp. § 32, note 2). 7. Say "rich men." 8. See passage 7, note 15. 9. § 115. 10. Turn by "often had." 11. Say "the evening." 12. *la salle*. 13. Omit. 14. Say "It seemed to them that only there they could completely enjoy their comfort [*aises*] and their freedom." 15. Say "of the national character."

19. AN INDIAN STRATAGEM

While [1] thus active on land, Guatemozin was [2] not idle on the water. He was [3] too wise, indeed, to [4] cope with the Spanish navy again in open battle; but he resorted to stratagem, so much more congenial to Indian [5] warfare.

He placed a large number of canoes in ambuscade among the tall reeds which fringed the southern shores [6] of the lake, and caused piles, at the same time, to be driven [7] into the neighbouring shallows. Several *piraguas*, or [8] boats of a larger [9] size, then issued forth,[10] and rowed near [11] the spot where the Spanish brigantines were [12] moored. Two of the smallest vessels, supposing the Indian barks were conveying provisions to the besieged, instantly stood [13] after them, as had been foreseen.[14] The Aztec boats fled for [15] shelter to the reedy thicket, where their companions lay in ambush. The Spaniards, following,[16] were soon [17] entangled among the palisades under the water. They were instantly [18] surrounded by the whole swarm of Indian canoes, most of the men were wounded, several, including the two commanders, slain, and one of the brigantines fell—a [19] useless prize—into [20] the hands of the victors.

W. H. PRESCOTT.

1. *Tout en étant*. See § 7, note 3. 2. Use *demeurer*. 3. For conciseness, omit "He was" and change "but" later on in the sentence to "on the contrary." 4. How is "to" rendered after *trop* (or *assez*) + adjective? 5. Expand to "such as the Indians practised it." 6. Singular, and see § 115. 7. Care! See §§ 3 (i.) and 111 (iii.). 8. Omit. 9. Not *large*! 10. Say "from their hiding-place." 11. The idea of "rowing" need not be expressed (see § 13); use *se diriger sur*. 12. Use *rester* (see § 14). 13. See Vocabulary. 14. Say "as [*ainsi que*] one had foreseen," and see §§ 52, note 2, and 51 (vi.). 15. Say "to seek a shelter in." 16. Say "who were following them." 17. § 66 (iii.). 18. § 115. 19. Care! 20. *entre*. § 79 (i.).

20. WOODLAND COUNTRIES

Woodland countries are interesting on many accounts. Not so much on account of their masses of green leaves, as on account of the variety of sights and sounds and incidents that they afford. Even in winter the coppices are beautiful to the eye,[1] while they comfort the mind with

the idea [2] of shelter and warmth. In spring they change their hue from day to day [3] during two whole months, which is about the time [4] from the first appearance of the delicate leaves of the birch to [5] the full expansion of those of the ash; and, even before the leaves come at all [6] to intercept the view, what in the vegetable creation is so delightful to behold as the bed of a coppice bespangled with primroses and bluebells? The opening [7] of the birch-leaves is the signal for the blackbird to whistle, and the thrush to sing; and, just when the oak-buds begin to look reddish, and not a day before, the whole tribe of finches burst forth in songs from [8] every bough, while the lark, imitating them all, carries the joyous sounds to the sky.

W. COBBETT.

1. Say "to see." 2. Turn by "comfort us by awakening the idea." 3. Say "we see [*ce sont*; § 14, note 3] every day new shades." 4. Turn by "which elapse approximately." 5. Add "the moment of." 6. *tant soit peu*. 7. Say "When the birch-leaves open, then the blackbird begins to whistle." 8. *sur*.

21. TWO OLD FRIENDS MEET

"Sylvan Forester!" exclaimed Sir Telegraph; "who should have dreamed of meeting you in this uncivilised [1] part of the world?"

"I am afraid," said [2] Mr. Forester, "this part of the world does not deserve the compliment implied [3] in the epithet you have bestowed on it. Within no very great distance [4] from this spot are divers towns, villages, and hamlets, in any one [5] of which, if you have money, you may make [6] pretty sure of being cheated, and if you have none, quite sure of being starved [7]—strong evidences of a state of civilisation."

"Aha!" said [2] Sir Telegraph, "your old way, now I recollect [8]—always fond [9] of railing at civilised life, and holding forth in praise of savages and what [10] you called

original [11] men. But what, in truth, make you in Westmorland?" [12]

"I have purchased this old abbey," said [2] Mr. Forester, "and have fitted it up for [13] my habitation, with the view of carrying on in peace and seclusion some peculiar experiments on the nature and progress of man. Will [14] you dine with me, and pass the night here? and I will introduce you to an original character.[15]"

T. L. PEACOCK.

1. § 31 (iii.). 2. § 15 (iv.), note 1. 3. Use the active and invert verb and subject so as to bring the relative pronoun near its antecedent. See § 3 (ii.). 4. Say simply "Not far." 5. Say "each." 6. *être*. 7. Turn by "dying of hunger." 8. Add a pronoun. 9. Add "you were." 10. Say "those." 11. Has not the same meaning here as it has at the end of the passage. 12. The names of English counties take the masculine definite article and *dans*. 13. Expand to "to make of it." 14. Not simply the future. 15. Omit "character."

22. THE DRAC

Ours is a Celtic country,[1] full of phantoms, elves, and fairies. Who knows but [2] the huntsman with his spectral rout may dash out of yonder hollow? There is also, and especially, the Drac, a subtle spirit whose dear delight it is [3] to play pranks at twilight on the little herds—a Proteus imp [4] who can change into any shape, who plaits the cattle's tails [5] and manes [5] into inextricable mats, who pulled Touéno's ears only [6] last November, one evening as [7] he sat [8] upon the hill, leaving the child half-dead with fear. Who but [9] the Drac misleads the baby [10] cowherds when they and their cattle take a wrong [11] turning, when nights are dark [12]? 'Twas [13] he, most likely, who placed the stone on which our Corrado slipped and broke her [14] leg. It is scant comfort, so far afield and quite alone, to remember that he is no respecter of persons; or how, one chilly winter's night, he pulled the farmer's

wife [15] herself right out of bed. Nothing is sacred to the Drac! More cause for fear [16]! Sing louder, little shepherd, and I'll join in, down here in the lane, to hearten up your courage!

MME DUCLAUX (MARY ROBINSON).

1. Stress. § 98. 2. Say "if . . . may not." 3. Turn by "who delights in." 4. Say "a veritable Proteus." 5. § 21. 6. Say "not later than." 7. § 64. 8. § 115. 9. *si ce n'est.* 10. Say "little." 11. *mauvais.* 12. Say "on dark nights," and see § 80 (i.). 13. See note 1 to passage 5. 14. § 54 (i.). 15. § 24. 16. Say "to fear him."

23. WORK A BLESSING

Work, hard work, is a blessing to [1] the soul and character of the man who works. Young men may [2] not think so. They may say, What [3] more pleasant than to have one's fortune made for one,[4] and have nothing before one than to enjoy life? What more pleasant than to be idle; or, at least, to do only what one likes, and no more than [5] one likes? But they would find themselves mistaken.[6] No man is more to be pitied [7] than the man who has nothing to do. Yes; thank God every morning, when you get up, that you have something to do that day which must be done, whether you like [8] or not. Being [9] forced to work, and forced to do your best, will breed in you temperance and self-control, diligence and strength of will, cheerfulness and content and a hundred [10] virtues which the idle man [11] will never know.

CHARLES KINGSLEY.

1. *pour.* § 81 (i.). 2. Use *il se peut que* (+subjunctive). 3. What must be added before the adjective? 4. Say "a fortune ready made." 5. Do not omit the relative. 6. Expand to a clause. 7. § 2, note 2. 8. Say "let that please you." 9. § 4. 10. Say "a thousand." 11. § 24.

24. JAPANESE LOVE OF [1] FLOWERS—I

Often in the streets at [2] night,[3] especially on [2] the nights of sacred festivals (*matsuri*), one's [4] attention will [5] be attracted to [6] some small booth by the spectacle of an admiring and perfectly silent crowd pressing before it.[7] As soon as one can get a chance to look,[8] one finds there is nothing to look at but a few vases containing sprays of flowers, or perhaps some light gracious branches freshly cut from [9] a blossoming tree. It is simply a little flower-show, or, more correctly, a free exhibition of master skill in the arrangement of flowers. For the Japanese do not brutally chop off flower-heads to work them up into meaningless [10] masses of colour, as we [11] barbarians do [12]: they love nature too well for that; they know how much the natural charm of the flower depends upon its setting and mounting,[13] its relation to [14] leaf and stem, and they select a single graceful branch or spray just [15] as Nature made it.

1. Turn by "The love of the Japanese [sing.] for flowers." 2. Care! 3. § 115. 4. Say "the" and render "attention" by *regard* (m.). 5. Future or present? 6. *sur*. 7. Say "of a crowd pressing around plunged in admiration and perfectly silent." 8. Turn by "One has no sooner cast a glance at it than . . ." 9. *à*. 10. § 31 (iv.). 11. *nous autres*. 12. Omit. 13. Render by a clause, "the manner in which it is set and mounted." 14. *avec*. 15. Say "such."

25. JAPANESE LOVE OF FLOWERS—II

At first you will not, as [1] a Western [2] stranger, comprehend such an exhibition at all: you are yet a savage in such matters compared with the commonest [3] coolies about [4] you. But even while you are still wondering [5] at popular interest in this simple little show, the charm of it will begin to grow upon you, will become a revelation to [6]

you; and, despite your Occidental idea of self-superiority,[7] you will feel humbled by the discovery that all flower-displays you have ever seen abroad were only monstrosities in comparison [8] with the natural beauty of those few simple sprays. You will also observe how much the white or pale blue screen behind the flowers enhances the effect by lamp or lantern-light. For the screen has been arranged with the special purpose of showing [9] the exquisiteness [10] of plant-shadows; and the sharp [11] silhouettes of sprays and blossoms cast [12] thereon are beautiful beyond the imagining [13] of any Western [2] decorative artist.

LAFCADIO HEARN.

1. *en tant que*. See § 44 (i.). 2. Expand to "coming from the West." 3. Say "the least of the." 4. § 70 (v.). 5. Use *se demander* for "wondering," and continue as follows: "what can be the motive of the popular interest for." 6. § 81 (i.). 7. *suffisance* (f.) will render "idea of self-superiority." 8. § 68 (v.). 9. Use *faire ressortir*. 10. Say "exquisite shades." 11. Turn by "sharply defined." 12. Expand to a relative clause. 13. Say "imagination."

26. THE BARON IS UNEASY

"Well," said [1] the baron, "give me a roof over my head, be it never so humble.[2] Your greenwood canopy is pretty and pleasant in sunshine; but if I were doomed to live under it, I should wish it were [3] water-tight."

"But," said Robin, "we have tents and caves for foul weather, good store of wine and venison, and fuel in abundance."

"Ay, but," said the baron, "I [4] like to pull off my boots of a [5] night,[6] which [7] you [8] foresters seldom do, and to ensconce myself thereafter in a comfortable bed. Your beech-root is over [9]-hard for a couch, and your mossy stump is somewhat rough for a bolster."

"Had you not dry leaves,[10]" said Robin, "with a bishop's surplice over them? What would you have softer [11]? And

had you not an abbot's travelling-cloak for a coverlet? What would you have warmer [11]?"

"Very true," said the baron, "but that was an indulgence to [12] a guest, and I dreamed all night of the sheriff of Nottingham. I like to feel myself safe," he added, stretching out his legs to [12] the fire, and throwing himself back in his chair with the air of a man determined to be comfortable. "I like to feel myself safe," said the baron.

T. L. Peacock.

1. This occurs several times in the passage; see § 15 (iv.), note 1. 2. Say "however humble it may be," and see § 95. 3. Care! 4. Stress. § 99 (ii.). 5. Render "of a" by the definite article. 6. § 115. 7. Care! 8. *vous autres*; cp. passage 24, note 11. 9. *par trop*. 10. In negative interrogation implying an affirmative answer the article is not omitted. 11. Care! 12. Say "towards." *Vers* or *envers*?

27. CHARLES V[1]

There is no doubt that he was [2] both a [3] good soldier and a [3] good general. He was constitutionally fearless,[4] and he possessed great energy and endurance. He was ever the first to arm when a battle was to be fought, and the last to take off his harness. He commanded in person and in chief,[5] even when surrounded by veterans and crippled by the [6] gout. He was calm in great reverses. It was said that he was never known [7] to change colour except upon [8] two occasions: after the fatal destruction of his fleet at Algiers and in the memorable flight from Innspruck. He was of a phlegmatic, stoical temperament, until shattered [9] by age and disease; a man without a sentiment and without a tear.[10] It was said by Spaniards that he was never seen to weep, even at the death of his nearest relatives and friends, except on the solitary occasion of the departure of Don Ferrante Gonzaga from court. Such a temperament was invaluable in the stormy career to which he had

devoted his life. He was essentially a man of action, a military chieftain.

J. L. MOTLEY.

1. *Charles-Quint* (the Emperor). 2. Mood? What must be added? 3. § 38. 4. Say "His nature knew not fear." 5. Turn by "He himself took the command-in-chief." 6. Omit. 7. Say "he had never been seen," and use *on*. 8. *en*. 9. Expand to a clause. 10. This might be turned simply by "he was capable neither of sentiment nor of tears."

28. OUTWITTED

I remember reading [1] a story of [2] an old gentleman who used [3] to walk out every afternoon, with [4] a gold-headed cane, in the fields opposite Baltimore House. He was frequently accosted by a beggar with a wooden leg, to whom he gave money, which [5] only made [6] him more [7] importunate. One day, when [8] he [9] was more troublesome than usual, a well-dressed person happening to come up,[10] and observing how saucy [11] the fellow was, said to the gentleman, "Sir, if you will [12] lend me your cane for a moment, I'll give him a good thrashing for his impertinence." The old gentleman, smiling at the proposal, handed him his cane, which the other no sooner was going to apply to the shoulders [13] of the culprit, than he [14] immediately whipped off his wooden leg, and scampered off with great alacrity, and his chastiser after him [15] as hard as he could go. The faster the one ran, the faster the other followed him,[16] brandishing the cane, to the great astonishment of the gentleman who owned it,[17] till, having fairly [18] crossed the fields, they [19] suddenly turned a corner, and nothing more was seen of either of them.[20]

W. HAZLITT.

1. Past infinitive. 2. Say "concerning." 3. The imperfect would do, but better "had the habit of." 4. Replace by "in his hand." 5. Care! 6. *Faire* or *rendre*? 7. *d'autant plus*. 8. § 64. 9. Use a noun. 10. Say "who was passing by chance." 11. What

is the order after *combien*? 12. Use *vouloir bien*. 13. Say "back." 14. Say "the latter." 15. Introduce a verb (*suivre*) and use the so-called historic infinitive, as in the following example: N'aie pas peur . . . Sais-tu qui je suis? — Il voulait faire entendre qu'il était un maître, un ami des enfants, *mais le petit Lorrain de répondre* : — Toi, tu es le Prussien de chez madame Baudoche (Barrès). 16. Turn by "the more the other hastened to follow him." 17. Say "to whom it belonged." 18. *bel et bien*. 19. One might use a noun and say "the two fellow-rogues." 20. Say simply "and disappeared [*s'éclipser*]."

29. PICTURE-GALLERIES

Picture-galleries should be the townsman's paradise of refreshment. Of course, if he can get [1] the real [2] air, the real trees even for an hour, let him take it [3]: but how many a man [4] who cannot spare time [5] for a daily country [6] walk may well slip into the National Gallery, or any other collection of pictures, for ten minutes. *That* garden, at least, flowers as gaily in winter as in summer. Those noble faces on [7] the wall are never disfigured by grief or passion. There, in the space of a single room, the townsman may take his country walk — a walk beneath mountain peaks, blushing sunsets, with broad woodlands spreading out below it [8]; a walk through meadows, under cool and mellow shades, and overhanging rocks, by rushing brooks, where he watches and [9] watches till he seems [10] to *hear* the foam whisper, and to *see* the fishes leap; and the heart wanders out free, beyond the grim city-world of stone and iron, smoky chimneys, and roaring wheels, into [11] the world of beautiful things.

CHARLES KINGSLEY.

1. See passage 18, note 4. 2. Say "pure." 3. Use the phrase *libre à lui de . . .* (see § 53), and render "take it" by "take advantage of it." 4. Say "men." 5. Turn by "dispose of the necessary time." 6. Render by an adverbial phrase, § 32 (i.). 7. Expand to "hanging [§ 12] on." 8. Say "at his feet." 9. Omit, and replace by a comma. § 105 (v.), note. 10. Say "thinks." 11. *jusque dans*.

30. A BUCCANEER

He was dressed in a suit of crimson velvet, a little the worse, perhaps, for wear; by his side were [1] a long Spanish rapier and a brace of daggers, gaudy enough about the hilts [2]; his fingers sparkled with rings; he had [3] two or three gold chains about his neck, and large earrings [4] in his ears, behind one of which a red rose was stuck jauntily enough [5] among the glossy black curls; on his head was [6] a broad velvet Spanish hat, in which instead of a feather was fastened with a great gold clasp a whole Quezal bird, whose gorgeous plumage of fretted golden green [7] shone like one entire [8] precious stone. As he finished his speech, he took off the said [9] hat, and looking at the bird in it [10]—"Look ye,[11] my lads, did you ever see such a fowl as that before? That's the bird which the old Indian kings of Mexico let no one wear but their own selves [12]; and therefore I wear it—I, John Oxenham of South Tawton—for a sign to all brave lads of Devon,[13] that as [14] the Spaniards are the masters of the Indians, we[15]'re the masters of the Spaniards"; and he replaced his hat.

CHARLES KINGSLEY.

1. Say "hung" to avoid repetition of *être* in this passage. 2. Omit "enough" and say "with [§ 43] gaudy hilts." 3. A too frequent repetition of *avoir* should also be avoided; say "wore." 4. "Rings," of course, will suffice. 5. Omit. 6. See note 1. Introduce *coiffer*. 7. Say "fretted with gold and green." 8. Turn by "an immense." 9. Say simply "his." 10. Expand to "which adorned it." 11. Care! 12. To make this sentence run smoothly and clearly say "which the old Indian kings of Mexico wore and which they alone had the right to wear" or ". . . and which they permitted no one else to wear." 13. Say "Devonshire," and see note 12 to passage 21. 14. *de même que*. 15. Stress, by means of repetition.

31. THE BATTLE OF HASTINGS—I

The charge of the Normans broke vainly on the stout stockade behind which the English warriors plied axe and

javelin with [1] fierce cries of "Out,[2] out," and [3] the repulse of the Norman footmen was followed by the repulse of the Norman horse. Again and again [4] the Duke rallied and led them to the fatal stockade. All the fury of [5] fight that glowed in his Norseman's blood, all the headlong valour that had spurred him over the slopes of Val-ès-dunes, mingled [6] that day with the coolness of head, the dogged perseverance, the inexhaustible faculty of resource [7] which had shone at Mortemer and Varaville. His Breton troops, entangled in the marshy ground on his left, broke in disorder,[8] and a cry arose, as the panic spread through the army, that the Duke was slain. "I live," shouted William, as he tore off [9] his helmet, "and by God's help will conquer yet.[10]" Maddened by repulse, the Duke spurred right at [11] the standard; unhorsed, his terrible mace struck down Gyrth, the King's brother, and stretched [12] Leofwine, a second [13] of Godwin's sons, beside him; again dismounted, a blow from his hand hurled to the ground an unmannerly rider who would [14] not lend him his steed.

1. Say "uttering." § 70 (ii.). 2. Do not translate. 3. Begin a new sentence and turn by "The Norman footmen were repulsed, and the horse likewise." 4. Say "Twenty times"; *vingt* is frequently used to express a vague number of times. 5. Say "for." 6. Turn by "reinforced" and introduce *venir*. § 16. 7. Render "faculty of resource" by "resource" in the plural. 8. Say "thrown in disorder, broke." 9. Use a present participle. § 7. 10. *quand même*. 11. Expand to "spurring on his steed, rushed right on." 12. Add "on the ground." 13. Say "another." 14. Care!

32. THE BATTLE OF HASTINGS—II

Amidst the roar and tumult of the battle he turned the flight he had arrested into the means of victory. Broken as the stockade was [1] by his desperate onset, the shield-wall [2] of the warriors behind it still held the Normans at bay, when William by a feint of [3] flight drew a part of the English force from their post of vantage.[4] Turning on

his disorderly pursuers,[5] the Duke cut them to pieces, broke through the abandoned line, and was master of the central plateau, while French and Bretons made good their ascent [6] on either flank. At three [7] the hill seemed won, at six the fight still raged around the standard, where Harold's hus-carls stood stubbornly at bay [8] on the spot marked afterwards by the high altar of Battle Abbey. An order from [9] the Duke at last brought his archers to the front, and their arrow-flight [10] told heavily [11] on the dense masses crowded around the King. As the sun went down, a shaft pierced Harold's right eye; he fell between the royal ensigns, and the battle closed with a desperate *mêlée* over his corpse. While night covered the flight of the English, the Conqueror pitched his tent on the very spot where his rival had fallen, and "sate down to eat and drink among the dead."

J. R. GREEN.

1. Invert, and see § 93 (iii.), note 1. 2. Expand to "the protecting wall formed by the shields." 3. Say "feigned." 4. Render by an adjective. § 23 (i.). 5. Turn by "those who pursued him in disorder." § 22 (ii.). 6. Say "climbed the heights." 7. § 24, note. 8. Say "at bay, resisted stubbornly." 9. Expand to "given by." 10. Say "the flight [plural] of their arrows." 11. Turn by "produced a disastrous effect."

33. SNOW

In [1] each winter the falling of the first snowflake is an event; it [2] lays hold of the imagination. A child does not ordinarily take notice of the coming of leaves and flowers, but it will sit [3] at a window for an hour [4] watching [5] the descent of the dazzling apparition, with odd thoughts and fancies in its little brain.[6] Snow attracts the child as the plumage of some rare and foreign bird would.[7] The most prosaic of mortals, when he comes downstairs of a [8] morning, and [9] finds a new soft, white world, instead of the hard familiar black one,[10] is conscious of some [11] obscure

feeling of pleasure, the springs of which [12] he might find it [13] difficult to explain. I do not care much for snow in town; but in the country it is ever a marvel: it wipes out all boundary lines and distinctions between fields; it clothes the skeletons of trees with a pure wonder; through the strangely transfigured landscape the streams run black as ink and without a [14] sound; and over all the cold blue frosty heaven smiles as if [15] in [16] very [17] pleasure at [18] its work.

ALEXANDER SMITH.

1. Omit. 2. *Cela.* § 60. 3. Say "remain seated." See § 115. 4. Say "a whole hour." 5. § 10. 6. Turn by "its little brain filled with . . ." 7. Omit. 8. See note 5 to passage 26. 9. What must be added here? 10. Repeat the noun. 11. *je ne sais quel.* 12. Remember the order after *dont*! 13. Omit. § 52. 14. Use *aucun*, and see § 34, note. 15. Omit "if." 16. § 80 (ii.). 17. *pur.* 18. Expand to "at the sight of."

34. THE GREAT SHADOW

Then we left that bloody [1] battlefield behind us for ever, and with our brigade we marched on over [2] the French border on our way to Paris. I had always been brought up during all these years [3] to look upon the French as very evil folk, and as we only heard [4] of them in connection with fightings and slaughterings, by land and by sea, it was natural enough to think that they were vicious by nature and ill to meet with.[5] But then, after all, they had only heard of us in the same fashion, and so, no doubt, they had just the same idea of us. But when we came to go through their country, and to see [6] their bonny little steadings, and the douce quiet folk at work [7] in the fields, and the women knitting by the roadside, and the old granny with [8] a [9] big white mutch smacking the baby to teach it manners,[10] it was all so homelike [11] that I could not think why it was that [12] we had been hating and fearing these good people for so long. But I suppose

that in truth it was really the man who was over them [13] that we hated, and now that he was gone and his great shadow cleared from [14] the land, all was brightness once more.[15]

A. CONAN DOYLE.

1. Expand: "where so much blood had been shed." 2. Say "we continued our march, crossing." 3. § 115; under DAY. 4. § 115. Use the pluperfect. 5. Say "and that it was [*faire*] not good to meet them." 6. Say "and when [care!] we saw." 7. Say "working." 8. § 43 (i.). 9. Omit. 10. Say "to behave itself." 11. Turn by "all that recalled to us so much the things of our home [use *chez*]." 12. Omit "it was that." 13. Say "their master." 14. Say "no longer obscured." 15. Turn by "again brightness reigned everywhere."

35. HYDER ALI

Among the crowd of chiefs who were struggling for a share of India, none could compare [1] with Hyder Ali in the qualities of the captain and the statesman.[2] He became a general; he became a sovereign. Out of the fragments of old principalities, which had gone to pieces [3] in the general wreck, he formed for himself a great, compact and vigorous empire. That empire he ruled [4] with the ability, severity and vigilance of Lewis the Eleventh. Licentious in his pleasures, implacable in his revenge,[5] he had yet enlargement of mind enough [6] to perceive how much the prosperity of subjects adds to the strength of governments. He was an oppressor [7]; but he had at least the merit of protecting his people against all oppression except his own. He was now in extreme old age [8]; but his intellect was as clear, and his spirit as high, as in the prime of manhood. Such was the great Hyder Ali, the founder of the Mahommedan kingdom of Mysore, and the most formidable enemy with whom the English conquerors of India have ever had to contend.

T. B. MACAULAY.

1. Say "be compared." 2. Turn by "neither as captain nor as statesman." 3. Keep the metaphor and say "foundered." 4. If this order is retained in French, what must be added? § 111 (i.).

5. Plural. 6. Say "he had a [§ 14, note 4] mind broad enough." 7. Render concisely by an appositional construction, and omit "but." 8. Say "He had reached a very advanced age."

36. NORMANDY

The quiet of [1] Harold's accession was at once broken by news of danger from [2] a land which, strange as [3] it seemed then, was [4] soon to become almost [5] a part of England itself. A walk through Normandy teaches one more of [6] the age of our history which we are about to traverse than all the books in the world. The whole story of the Conquest stands [7] written in the stately vault of the minster at [8] Caen, which [9] still covers the tomb of the Conqueror. The name of each hamlet by the roadside has its memories for English ears; a fragment of castle-wall marks the home [10] of the Bruce, a tiny little [11] village preserves the name of the Percy. The very look of the country and its people seem familiar to us; the peasant in his [11] cap and blouse recalls the build and features of the small English farmer; the fields about Caen, with their dense hedgerows, their elms, their apple-orchards, are the very picture of an English countryside. On the windy heights around [12] rise the square grey keeps which Normandy handed on to [13] the cliffs of Richmond or the banks of Thames, while huge cathedrals lift themselves over the red-tiled roofs of little market-towns, the models [14] of the stately fabrics which superseded the lowlier churches of Ælfred or Dunstan.

J. R. Green.

1. Turn by "which surrounded." 2. Expand to "coming from" or "come from." 3. Say "however strange that that might seem then." 4. Which verb renders the idea of "to be destined to"? 5. *à peu de chose près*. § 82. 6. Say "makes us better understand." 7. Use *demeurer*. 8. *de*. § 76 (i.). 9. Care! § 61 (i.). 10. Say "the site of the home [*la demeure*]." 11. Omit. 12. Turn by "Crowning the surrounding heights beaten by the winds." 13. Say "which from Normandy came and [care!] transplanted themselves on." 14. Place this and what follows after "cathedrals," to which it is in apposition.

37. THE FRENCHMAN'S LOVE FOR FRANCE

An [1] Englishman whose occupation forces him to live abroad is never an object of commiseration to [2] his friends at home [3] if the climate of his domicile be agreeable, as is [4] a Frenchman under similar circumstances. Indeed, an increasing number of our wealthy class voluntarily [5] spend half of the year on the Continent, often establishing luxurious homes on alien territory [6] favoured by the sun. There are distinguished servants of the British Crown who, having been employed [7] for years beyond the seas, do not hasten back [8] to the scenes of their youth [9] when their work is done,[10] but prefer to grow old in tasting the joys of a novel [11] foreign residence. This is incomprehensible to [2] the [12] French. A [1] Frenchman who has served his country abroad with distinction as an ambassador or in other high posts, enjoys lamentably little social consideration at home.[13] Yet such is the longing of every Gaul to feel under his feet the soil of France, that brilliant careers have been prematurely exchanged for [14] obscurity to satisfy that fancy.

J. E. C. BODLEY.

1. Use the definite article. Cp. § 58. 2. *pour*. § 81 (i.). 3. Say "in England." 4. What must be added before the verb? 5. Expand: "without anything forcing them to it." 6. Plural. 7. Say "having fulfilled functions [*charges*]." 8. Say "to return." 9. Turn by "to the spots where their youth was spent." 10. Use an absolute construction (§ 90 (i.)) and place it after "hasten." 11. Expand to "offering new delights." 12. Use the indefinite article. 13. Say "in his country." 14. *contre*.

38. SNOWDON

It is from its connection with romance [1] that Snowdon derives its chief interest. Who, when he thinks of Snowdon, does not associate it with the heroes of romance, Arthur and his knights? whose [2] fictitious adventures, the splendid

dreams of Welsh and Breton minstrels, many of the scenes of which are [3] the valleys and passes of Snowdon, are [4] the origin of romance, before which what is classic has for more than half a century been waning,[5] and is perhaps eventually destined to disappear. Yes, to romance [6] Snowdon is indebted for [7] its interest and consequently for its celebrity; but for [8] romance Snowdon would assuredly not be what it at present is: one of the very celebrated hills of the world, and to [9] the poets of modern Europe almost what Parnassus was to [9] those of old.[10] To [11] the Welsh, besides [12] being the hill of the Awen or Muse, it has always been the hill of hills,[13] the loftiest of all mountains, the one whose snow is the coldest, to climb whose peak [14] is the most difficult of all feats.

G. Borrow.

1. Add "chivalric." 2. Begin a new sentence, "It is in their . . ." 3. Say "unroll in." 4. Continue the new construction by "that we must seek for." 5. Tense? 6. Stress. § 98. 7. Say "owes." 8. *sans*. § 83. 9. *pour*. § 81 (i.). 10. Say "of antiquity." 11. For variety say "in [*à*] the eyes of." 12. *tout en* + gerund. § 7 (i.), note 3. 13. Use *par excellence*. 14. Say "whose ascent."

39. IN MY LIBRARY [1]—I

In my garden I spend my days; in my library I spend my nights. My interests are divided [2] between my geraniums and my books. With the flower I am in the present; with the book I am in the past. I go into my library, and all history unrolls before me. I see the Pyramids building,[3] I hear the shoutings of the armies of Alexander; I feel the ground shake beneath the march of Cambyses. I sit [4] as in a theatre—the stage is time, the play is the play of the world. What a spectacle it is! What kingly pomp, what processions file past, what cities burn to heaven,[5] what crowds of captives are dragged at the chariot-wheels of conquerors! I hear [6] or cry "Bravo" when the great

actors come on [7] shaking the stage. I am a Roman emperor when I look at a Roman coin. I lift [8] Homer, and I shout with Achilles in the trenches. The silence of the unpeopled Syrian plains, the outcomings and ingoings of the patriarchs, Abraham and Ishmael, Isaac in the fields at eventide, Rebekah at the well, Jacob's guile, Esau's face reddened by desert sun-heat,[9] Joseph's splendid funeral-procession —all these things I find [10] within the boards of my Old Testament.

1. § 115. 2. § 2 (iii.). 3. §§ 5 and 111 (iii.). 4. Say "I am" or "I am there." 5. Expand: "how many burning cities whose flames rise [*jaillir*] to heaven." 6. Add "cry." 7. Use *entrer en scène*. 8. Say "take my." 9. Omit "heat." 10. § 111 (i.).

40. IN MY LIBRARY—II

What a silence in those old books as of [1] a half-peopled world—what bleating of flocks—what green [2] pastoral rest —what indubitable human existence! Across brawling centuries of [3] blood and war, I hear the bleating [4] of Abraham's flocks, the tinkling [4] of the bells [5] of Rebekah's camels. Oh, men and women, so far [6] separated yet so near, so strange yet so well-known, by what miraculous power do I know ye all? Books are the true Elysian fields where the spirits of the dead converse, and into these fields a mortal may venture unappalled. What king's court can boast such company? What school of philosophy such wisdom [7]? The wit of the ancient world is glancing and flashing there.[8] There is Pan's pipe, there are the songs of Apollo. Seated in my library at night, and looking on the silent faces of my books, I am occasionally visited by [9] a strange sense of the supernatural. They are not collections of printed pages, they are ghosts. I take one down [10] and it speaks with [11] me in a tongue not now heard [12] on earth, and of men and things of which it alone possesses know-

ledge. I call myself a solitary, but sometimes I think I misapply the term. No man sees more company than I do.[13] I travel with [14] mightier cohorts around me than ever did Timour or Genghis Khan on [15] their fiery marches. I am a sovereign in my library.

ALEXANDER SMITH.

1. Say "a silence of," and see § 42, note. 2. This adjective can precede. See § 34 (i.). 3. Expand to "filled with." 4. Use verbs to avoid repetition of *de*. 5. § 115. 6. Say "by so far." § 76 (iii.). 7. Note that this depends on "boast." 8. Place this at the beginning of the sentence. § 103. 9. Say "I experience occasionally." 10. Omit. 11. See note 11 to passage 12. 12. Say "unknown now." 13. Omit. 14. Turn by "surrounded by cohorts mightier than any of those which followed . . ." 15. *dans*.

41. CARDINAL WOLSEY

Great talents,[1] and of very different kinds, fitted him for the two opposite stations of minister and of favourite. His profound judgment, his unwearied industry, his thorough acquaintance with the state of the kingdom, his [2] extensive knowledge of the views and interest of foreign courts,[3] qualified him for [4] that [5] uncontrolled direction of affairs with which he was entrusted. The elegance of his manners, the gaiety of his conversation, his insinuating address, his love of magnificence, and his proficiency in those [5] parts of literature of which Henry was fond, gained him [6] the affection and confidence [7] of the young monarch. Wolsey was far from employing this vast and almost royal power to promote either the true interest of the nation or the real grandeur of his master. Rapacious at the same time,[8] and profuse, he was insatiable in desiring wealth.[9] Of boundless ambition, he aspired after new honours with an eagerness unabated [10] by his former success [11]; and being [12] rendered presumptuous by his uncommon elevation,[13] as well as by the ascendant which he had gained over a prince who scarcely brooked advice from any other

person, he discovered [14] in his whole demeanour the most overbearing haughtiness and pride.

W. ROBERTSON.

1. Say "He was fit by reason of [*de par*] his great and such different talents to occupy . . ." 2. Turn by "the extensive knowledge which he had." § 55. 3. Introduce *tout cela* or *tout*, as is done frequently in French, to sum up the various subjects. § 25. 4. Say "to take." 5. § 58. 6. Care! 7. § 115. 8. Place "at the same time" after "profuse." 9. Say "he was of an insatiable cupidity." 10. Expand to a clause. 11. Plural. 12. Omit. 13. Say "by an exceptionally elevated position." 14. Meaning?

42. CHARADES

Ere long, a bell [1] tinkled, and the curtain drew up. Within [2] the arch, the bulky figure of Sir George Lynn, whom Mr. Rochester had chosen, was seen enveloped in a white sheet; before him, on a table, lay open [3] a large book; and at his side stood Amy Eshton, draped in Mr. Rochester's cloak, and holding a book in her hand. Somebody,[4] unseen, rang the bell merrily; then Adèle (who had insisted on being [5] one of her guardian's party) bounded forward, scattering round her the contents of a basket of flowers she carried on her arm. Then appeared the magnificent figure of Miss Ingram, clad in white, a long veil on her head, and a wreath of roses round her brow; by her side walked Mr. Rochester, and together they drew near the table. They knelt, while Mrs. Dent and Louisa Eshton, dressed also in white, took up their stations behind them. A ceremony followed, in [6] dumb show, in which it was easy to recognise the pantomime of marriage. At its termination [7] Colonel Dent and his party consulted in whispers for two minutes, then the colonel called out: "Bride!" Mr. Rochester bowed, and the curtain fell.

CHARLOTTE BRONTË.

1. § 115. 2. Say "under." 3. Use a reflexive verb. 4. Join to the next word by means of *de*. 5. Say "that she should be placed with her guardian." 6. *sous forme de*. 7. Use an absolute construction. § 90 (i.).

43. A VISIT TO VERLAINE

It was rather late at night [1] before,[2] having vainly hunted for Verlaine in his favourite [3] restaurants, I found the narrow, poverty-stricken *rue* in which he was living a year or so ago. Passing through a dark courtyard, I had to mount interminable stone stairs, lighting foul French matches as I went,[4] to relieve the blackness. At last I arrived outside [5] his door, very near the sky. I knocked. A voice called out, "I've gone to bed.[6]" I explained my lateness [7] and said I would call to-morrow.[8] "No! No! *Attendez!*" I heard him jump out of bed, stumble and grope about, and then strike a match; and in another instant [9] the door opened,[10] and in the interstice appeared a homely night-capped [11] *bourgeois* pulling on his trousers.[10] . . . He greeted me with simple cordiality; and, ugly and coarse though his face was, it was lit up throughout by a pleasant smile. His notorious leg was bandaged, but not repulsively. No, "homely" is the only impression I shall ever have of Verlaine, the man.

I. ZANGWILL.

1. Say "in the evening." 2. Say "when." 3. May be rendered by a verbal construction (§ 30), "which he was fond of." 4. *en route*. 5. Say "before." 6. Turn by "I am in bed." 7. Say "why I came so late." 8. Say "the next day." 9. Turn by "a moment after." 10. Care! 11. § 33 (iii.) (*d*).

44. WILLIAM THE CONQUEROR—I

A fierce combat of horse on the slopes of Val-ès-dunes, to the south-eastward of Caen, left him master of the Duchy, and the old Scandinavian Normandy yielded for ever to the new civilisation which streamed in [1] with the French alliances and the French tongue. William was himself a type of the transition. In the young Duke's character

the old world mingled strangely with the new, the pirate jostled roughly with the statesman. William was the most terrible, as [2] he was the last outcome of the Northern race. The very spirit of the sea-wolves who had so long lived on the pillage of the world seemed embodied in his gigantic form, his enormous strength, his savage countenance, his desperate bravery, the fury of his wrath, the ruthlessness of his revenge. "No knight under heaven," his enemies confessed, "was William's peer." Boy as he was,[3] horse and man went down before his lance at Val-ès-dunes. All the gaiety of his fierce nature broke out in the chivalrous adventures of his youth, in his rout of fifteen Angevins with but five soldiers at his back,[4] in his defiant ride over the disputed ground, hawk on fist, as though war and chase were one. No man could bend his bow. His mace crashed its way [5] through a ring of English warriors to [6] the foot of the standard. He rose to his greatest heights [7] in moments when other men despaired.

1. See § 13 and Vocabulary. 2. *aussi bien que*, and omit "he was." 3. Expand to "However young he was." § 95. 4. *à sa suite*. 5. Say "He had cleared a way by blows from his mace [*à coups de massue*]." 6. Not simply *à*. 7. Say "He reached his supreme height."

45. WILLIAM THE CONQUEROR—II

His voice rang out like a trumpet to rally his soldiers as they fled before the first English charge at Senlac.[1] In his winter march on Chester he dismounted to put himself at the head of his fainting troops, and helped with his own hands to clear a road through the snowdrifts. With the Norse daring broke out the Norse cruelty. His vengeance had no touch of human pity. When the revolted townsmen of Alençon hung out raw hides along their walls in scorn of [2] the baseness [3] of his birth, with cries [4] of "Work for the Tanner!", William tore out the eyes of the prisoners he

had taken, cut off their hands and feet, and flung them into the town. At the close of his greatest victory [5] he refused Harold's body a grave. Thousands of Hampshire [6] peasants were driven from their homes to make him [7] a hunting-ground, and his harrying [8] of Northumbria left the north of England a waste for a hundred years. There is a grim, ruthless ring about his very jests.[9]

J. R. GREEN.

1. Begin the sentence with this. 2. Expand to "in order to indicate their scorn for." 3. Turn by an adjective. § 23 (i.). 4. Say "to the cry." 5. Use an absolute construction. § 90 (i.): "His greatest victory achieved." 6. See note 12 to passage 21. 7. Care! 8. Turn by "as a result of [*à la suite de*] his harrying [plural] in Northumbria, the north of England remained a waste . . ." 9. Say "in his jests themselves."

46. IN ANDALUSIA

I know of [1] few things in this life more delicious than a ride in the spring or summer season [1] in the neighbourhood of Seville. My favourite one [2] was in the direction of Xerez, over the wide Dehesa, as it is called,[3] which extends from Seville to the gates of the former town,[4] a [5] distance of nearly fifty miles, with [6] scarcely a town or village intervening. The ground is irregular and broken, and is for the most part covered with that species of brushwood called carrasco, amongst which winds a bridle-path, by no means well [7] defined, chiefly trodden by the arrieros,[8] with their long trains of mules and borricos. It is here that the balmy air of beautiful Andalusia is to be inhaled in full [9] perfection. Aromatic herbs and flowers are growing in abundance, diffusing their perfume around. Here dark and gloomy cares are dispelled as if [1] by magic from the bosom,[10] as [11] the eyes wander over the prospect, lighted by unequalled sunshine, in which gaily-painted [12] butterflies wanton, and green and gold Salamanquesas lie extended,

enjoying the luxurious [13] warmth, and occasionally startling the traveller by springing up and making off with portentous speed to the nearest coverts.

G. Borrow.

1. Omit. 2. Repeat the noun. 3. Say "in the wide plain called Dehesa." 4. Say "of Xerez." 5. Introduce *sur*. 6. § 71, note 2. 7. Render "by no means well" by *assez mal*. 8. Keep the same word. 9. Say "all its." 10. Say "heart." 11. i.e. in proportion as. 12. Turn by "with gay colours." 13. *mou*.

47. A CHANGE OF FORTUNE—I

To the delay, occasioned by this unforeseen accident, the Emperor owed his safety. He was informed of the approaching danger late in the evening, and knowing that nothing could save him but a speedy flight, he instantly left Innspruck, without regarding the darkness of the night, or the violence of the rain which happened to fall at that time [1]; and notwithstanding the debility occasioned by the gout, which rendered him unable to bear any motion but that of a litter, he travelled [2] by the light of torches, taking [3] his way over the Alps, by roads almost impassable. His courtiers and attendants followed him with equal precipitation, some of them on such horses as [4] they could hastily procure, many of them on foot, and all in the utmost confusion. In this miserable plight, very unlike [5] the pomp with which Charles had appeared during the five preceding years as the [6] conqueror of Germany, he arrived, at length, with [7] his dejected train, at Villach in Carinthia, and scarcely thought himself secure even in that remote inaccessible corner.

1. Say "which was then falling." 2. Turn by "he set off." 3. Say "pursuing." 4. Say "on horseback, on mounts such as . . ." and see § 51 (i.). 5. Expand to "which in no wise resembled." 6. Say "in the rôle of." 7. Expand: "followed by."

48. A CHANGE OF FORTUNE—II

Maurice entered Innspruck a few hours after the Emperor and his attendants had left it [1]; and, enraged that the prey should escape out of his hands [2] when he was just ready [3] to seize it, he pursued them some miles; but finding it impossible to overtake [4] persons to whom their fear gave speed,[5] he returned to the town, and abandoned [6] all the Emperor's baggage, together with that of his ministers, to be plundered by the soldiers; while [7] he preserved untouched everything belonging to the King of the Romans, either because he had [8] formed some friendly connexion with that prince, or because he wished [8] to have it believed [9] that such a connexion subsisted between them. As [10] there now remained only three days to the commencement of the truce (with such nicety had Maurice calculated his operations), he set out for Passau that he might meet Ferdinand on the day appointed.

W. ROBERTSON.

1. Say "this town." 2. To avoid a heavy subordinate clause, say "enraged to see his prey escape him." § 16. 3. Say "at the very moment when he was preparing." 4. Turn by "realising the impossibility of overtaking." 5. Say "whose flight was accelerated by fear." 6. Render by "handed over as [*en*] pillage to his soldiers . . ." 7. Say "however." 8. Mood? 9. Say "to make believe in the existence of such a connexion." 10. Make this sentence run as follows: "Such had been the nicety with which . . . that only three days separated him now from the truce." Then begin a new sentence with "Consequently."

PASSAGES FOR TRANSLATION

PART II

49. THE POET

Others may [1] write from [2] the head, but he [3] writes from the heart, and the heart will always understand him.[4] He is the faithful portrayer of Nature, whose features are always the same, and always interesting. Prose-writers are voluminous and unwieldy; their pages are crowded with commonplaces, and their thoughts expanded into [4] tediousness. But with [5] the true poet everything is terse, touching, or brilliant. He gives [6] the choicest thoughts in the choicest language.[7] He illustrates them by everything that he sees most striking [8] in nature and art. He enriches them by pictures of [9] human life, such as it is passing before him. His writings, therefore,[10] contain the spirit, the aroma, if I might use the phrase,[11] of the age in which he lives. They are caskets which enclose within a small compass the wealth of the language [7]—its family jewels, which are thus transmitted in a portable form to posterity. The setting may [12] occasionally be antiquated, and require now and then to be renewed, as in the case of [13] Chaucer; but the brilliancy and intrinsic value of the gems continue unaltered.[14]

WASHINGTON IRVING.

1. *il se peut*, as a parenthesis. 2. Say "with." 3. Stress. § 100 (i.). 4. *jusqu'à*. 5. *chez*. 6. Use *rendre*. 7. § 115. 8. Note that this depends on "everything." 9. Expand to "drawn from." § 70 (iv.). 10. *Aussi*, at the beginning of the sentence. § 113 (v.). 11. Not *phrase*. 12. *Il se peut que* + subjunctive. 13. Concisely, "as for." 14. Say "the same."

50. THE LAND OF FIRE—I

We pitched our tents and lighted our fires. Nothing could look more comfortable [1] than this scene. The glassy water of the little harbour, with [2] the branches of the trees hanging over the rocky beach, the boats at anchor, the tents supported by the crossed oars, and the smoke curling up [3] the wooded valley,[4] formed a picture of quiet retirement. The next day (20th) we smoothly glided onwards in our little fleet,[5] and came to a more [6] inhabited district. Few [7] if any of these natives [8] could ever have seen a white man; certainly nothing could exceed their astonishment at the apparition of the four boats. Fires were [9] lighted on every point (hence the name of Tierra del Fuego, or the land of fire), both to attract [10] our attention and to spread far and wide the news. Some of the men ran for miles along the shore. I shall never forget how wild and savage one group appeared [11]: suddenly four or five men came to the edge of an overhanging cliff [12]; they were absolutely naked, and their long hair streamed about their faces: they held rugged staffs in their hands, and, springing from the ground, they waved their arms round their heads, and sent forth the most hideous yells.

1. Say "Nothing could have offered more charms [*agréments*]." 2. Omit. 3. Turn by "carried away in spirals towards." 4. Sum up the various subjects. § 25. 5. Say "our little fleet smoothly continued its journey, and we came . . ." 6. Add "densely." 7. Begin with "It is improbable that any . . ." and introduce the phrase *ou peu s'en faut*. 8. § 115. 9. Say "had been." 10. Turn by "with the double purpose of attracting." 11. Say "the wild and savage appearance of a certain group." 12. § 115.

51. THE LAND OF FIRE—II

At dinner-time we landed among [1] a party of Fuegians. At first they were not inclined to be friendly [2]; for, until the Captain pulled in ahead of the other boats,[3] they kept

their slings in their hands. We soon,[4] however, delighted them by[5] trifling presents, or by tying red tape round their heads. They liked our biscuit[6]; but one of the savages touched with his finger some of the meat preserved in tin cases, which[7] I was eating, and feeling it soft and cold, showed as much disgust at it[8] as I should have done at[9] putrid blubber. . . . It was as easy to please as it was difficult to satisfy these savages.[10] Young and old, men and children, never ceased repeating the word "yammer-schooner," which means "give me." After pointing[11] to almost every object, one after the other, even to the[12] buttons on our coats, and saying[11] their favourite word in[13] as many intonations as possible, they would then use it in a neuter sense, and vacantly repeat "yammer-schooner." After[14] "yammerschoonering" for any article very eagerly, they would by a simple artifice point to their young women, or little children, as much as[15] to say, "If you will not give it me,[16] surely you will to such as these.[17]"

CHARLES DARWIN.

1. Say "we fell in." 2. Turn by "they scarcely showed themselves well disposed." 3. Say "until the Captain's boat, having passed the others, landed." 4. § 66 (iii.). 5. Expand: "by giving them." 6. Say "Our biscuits were to their taste." 7. Place after its antecedent. 8. Omit "at it." 9. *pour*. 10. See § 71. 11. Care! 12. *jusqu'aux*. § 69. 13. *sur*. 14. Say "As soon as they had finished." 15. Omit "much as." 16. Stress, by repetition. 17. Say "you will do it for those."

52. DREAMTHORP—I

This place suits my whim, and I like it better year after year. As with everything else,[1] since I began to love it I find it gradually growing beautiful. Dreamthorp—a castle, a chapel, a lake, a straggling strip of grey houses,[2] with a blue film of smoke over all,[3] lies embosomed[4] in emerald. Summer, with its daisies, runs up to[5] every cottage door.[6] From the little height where I am now sitting[7] I see it[8]

beneath me. Nothing could be more peaceful. The wind and the birds fly over it. A passing sunbeam makes brilliant a white gable-end, and brings out the colours of the blossomed apple-tree beyond, and disappears. I see figures [9] in the street, but hear them not. The hands on the church-clock seem always pointing to one [10] hour. Time has fallen asleep in the afternoon sunshine. I make a frame of my fingers, and look at my picture. On the walls of the next Academy's Exhibition [11] will hang nothing [12] half so beautiful!

1. Say "It is with [*Il en est de*] this place as with everything else." 2. Turn by "a few grey houses scattered here and there by the roadside." 3. Say "the whole crowned by . . ." 4. Render by "nestling [§ 12] in a bed of emerald." 5. Use *envahir*. 6. Say "the very threshold of each cottage." 7. Care! § 12. 8. Make this clear. 9. Not *figures*! § 115. 10. Say "the same." 11. *Le Salon* will render "Academy's Exhibition." 12. What must be added after *rien*?

53. DREAMTHORP—II

My village is, I think, a special favourite of Summer's. Every window-sill in it she touches [1] with colour and fragrance; everywhere she wakens the drowsy murmurs of the hives; every place she scents with apple-blossom. Traces of her hand are to be seen on the weir beside the ruined mill; and even the canal, along which the barges come and go,[2] has a great white water-lily asleep on its olive-coloured face. Never was [3] velvet on a monarch's robe so gorgeous as the green mosses that be-ruff [4] the roofs of farm and cottage, when the sunbeam slants on them [5] and goes. The old road out towards [6] the common, and the hoary dikes that might have been built in [7] the reign of Alfred, have not been forgotten by the generous adorning [8] season; for every fissure has its mossy cushion, and the old blocks themselves are washed by the loveliest grey-green lichens in the world, and the large loose stones lying on the ground

have gathered [9] to themselves the peacefullest mossy coverings. Some of these [10] have not been disturbed for a century. Summer has adorned my village as gaily, and taken as much pleasure in the task, as the people of old,[11] when Elizabeth was queen, took [12] in the adornment of the maypole against [13] a summer festival.

ALEXANDER SMITH.

1. Restore the normal order of the sentence and say "She [care!] puts on every window-sill a little colour and fragrance." 2. The opposite order in French. 3. No inversion in French. 4. Paraphrase: "surround, like a ruff." 5. Turn by "the sun darts its oblique rays." 6. Say "which leads to." 7. Find the correct preposition. 8. Say "which adorns all things." 9. Use *revêtir* and omit "to themselves." 10. Add "stones." 11. *au temps jadis.* 12. Add *en,* i.e. "of pleasure." 13. *pour.*

54. THE ART OF CONVERSATION

It is, I think, a good deal owing to the preponderance of the commercial element in society that conversation has sunk to its present [1] dull level of conventional chatter. The commercial class has always mistrusted verbal brilliancy and wit, deeming such qualities, perhaps with some justice, frivolous and unprofitable. The old leisured [2] aristocracy of the past [3] delighted in gathering together people of conversational power,[4] and for this reason alone certain individuals whose sole credentials were their wit and mental cultivation [5] were accorded a place in society. There were several such [6] men, of whose origin nothing was known or asked,[7] whose claim to social consideration lay in cultivated and well-stored brains—these were welcomed without demur. A brilliant conversationalist enjoyed special privileges, and when he talked other people were content to listen. Now people do not talk: they chatter.

LADY DOROTHY NEVILL.

1. Expand to "the dull level . . . which it occupies to-day." 2. Paraphrase: "disposing freely of its time." 3. *de jadis.* 4. Say

"who shone in conversation." 5. Invert: "cultivated intellect." 6. Say "of this kind." 7. Expand: "whose origin was unknown and concerning [*au sujet de*] which one never thought of asking [*se renseigner*]."

55. THE CITY, AS[1] IT WAS AND AS IT IS

The whole character of the City has, since that time, undergone a complete change. At present the bankers, the merchants, and the chief shopkeepers repair thither on six mornings of every week[2] for the transaction[3] of business: but they reside in other quarters of the metropolis, or at suburban[4] country seats surrounded by shrubberies and flower-gardens. This revolution in private habits has produced a political revolution of no small[5] importance. The City is no longer regarded by the wealthiest traders with[6] that attachment which every man naturally feels for his home. It is no longer associated in their minds with domestic affections and endearments. The fireside, the nursery, the social[7] table, the quiet bed are not there.[8] Lombard Street and Threadneedle Street are merely places where men toil and accumulate.[9] They go elsewhere to enjoy and to expend. On a Sunday, or in an evening after the hours[10] of business, some courts and alleys, which[11] a few hours before had been alive with hurrying feet and anxious faces, are as silent as the glades of a forest. The chiefs of the mercantile interest[12] are no longer citizens.[13] They avoid, they almost contemn, municipal honours and duties. Those honours and duties are abandoned to men who, though useful and highly respectable, seldom belong to the princely commercial houses of which the names are renowned[14] throughout the world.

T. B. Macaulay.

1. Say "such as." 2. Turn by "each morning of the six working days of the week." 3. Use a verbal construction (§ 22 (i.)), "to transact business there." 4. Render by an adverbial phrase. § 32 (i.). 5. Say "which is not without." 6. Turn by "has no

longer in the eyes of the wealthiest traders." 7. *qui réunit les amis.* 8. Stress. § 98. 9. Add "money." 10. Singular. 11. Turn by "where, a few hours before, hurrying passers-by and anxious faces were swarming." 12. Say "body." 13. Add *de la Cité.* 14. Say "honoured."

56. PREPARED—I

Several knocks, as from the knuckles of an iron glove,[1] were given to the door of the cottage, and a voice was heard entreating shelter from [2] the storm for a traveller who had lost his way. Robin arose and went to the door.

"What [3] are you?" said [4] Robin.

"A soldier," replied the voice; "an unfortunate adherent of Longchamp, flying the vengeance of Prince John."

"Are you alone?" said Robin.

"Yes," said the voice: "it is a dreadful night. Hospitable cottagers, pray give me admittance.[5] I would not have asked it [6] but for [7] the storm. I would have kept my watch in the woods."

"That [8] I believe,[9]" said Robin. "You did not reckon on the storm when you turned into [10] this pass. Do you know there are rogues this way?"

"I do,[11]" said the voice.

"So do I,[12]" said Robin.

1. Say "as with a fist in [*chaussé de*] an iron glove." 2. *contre.* 3. Say "Who." 4. See § 15 (iv.), note 1. 5. Turn by "let me enter." 6. Omit. 7. See § 91 (iv.). 8. Stress: "as to that." 9. What must be added? § 111. *Bien* might also be introduced (see § 109, note 2). 10. Use *s'engager dans.* 11. Say "I know it." 12. Render by "I too."

57. PREPARED—II

A pause ensued, during which Robin, listening attentively, caught a faint sound of [1] whispering.

"You are not alone," said Robin. "Who are your companions?"

"None but the wind and the water," said the voice, "and I would I had them not.[2]"

"The wind and the water have many voices," said Robin, "but I never before heard them say, What shall we do?"

Another pause ensued: after which,

"Look ye,[3] master cottager," said the voice, in an altered tone,[4] "if you do not let us in [5] willingly, we will [6] break down the door."

"Ho! ho!" roared the baron, "you are become plural,[7] are you,[8] rascals? How many are there of [9] you, thieves? What, I warrant, you thought to rob and murder a poor harmless cottager and his wife, and did not dream of a garrison[10]? You looked for no [11] weapon of opposition but spit, poker, and soup-ladle, wielded by unskilful hands: but, rascals, here is short sword and long cudgel in hands well tried in war, wherewith you shall be drilled into [12] cullenders and beaten into mummy."

T. L. Peacock.

1. Omit "sound of." 2. Turn by "and I could well do without them." 3. *Ah çà!* 4. Say "changing tone." 5. Say "enter." 6. The present tense could be used for vividness. 7. Say "several." 8. Turn by "eh?" 9. Omit "there of." 10. Say "the idea of a garrison did not occur to you." 11. Expand: "You did not expect to find any other." 12. Expand: "to resemble."

58. THE POACHERS

The two poachers crawled up [1] the ditch with their burdens, as far away [2] to leeward as they could get [3] from the track by which the keepers would cross the field. The ditch was deeply overgrown,[4] and when the approaching [5] voices warned them to lie close, they crouched under a dense thicket of brambles and bushes, afraid of nothing but the noses of the keepers' dogs. Dogs and men, however, passed unsuspecting.[6]

"Hold still!" said Hurd, checking Patton's first attempt to move.[7] "'E'll be back again mos' like.[8] It's 'is dodge."

And sure enough in [9] twenty minutes or so the men reappeared. They retraced their steps from the farther [10] corner of the field, where some preserves of [11] Lord Maxwell's approached very closely to the big Mellor wood, and came back again along the diagonal path within fifty yards or so of the men in [12] the ditch. In the stillness the poachers could [13] hear Westall's harsh and peremptory voice giving some orders to his underling, or calling to the dogs, who had scattered a little in the stubble. Hurd's own [14] dog quivered beside him once or twice. Then steps and voices faded into the distance, and all was safe.[15]

MRS. HUMPHRY WARD.

1. Say "along." 2. Omit. 3. Say "as possible." 4. Turn by "was covered with a thick carpet of vegetation." 5. Say "which were becoming [*se faire*] nearer." 6. Expand: "without suspecting anything." 7. Say "immediately checking Patton, who made the movement [*le geste*] of wishing to move." 8. Use *ben sûr* (notice the vulgar and incorrect form *ben* for *bien*). 9. i.e. "at the end of." 10. Say "other." 11. Expand: "belonging to." 12. Say "hiding [§ 12] in." 13. § 17. 14. Omit. 15. Turn by "all danger was over [*passer*]."

59. THE BATTLE OF CANNÆ

Less than six thousand [1] of Hannibal's army had fallen: no greater price had he paid [2] for the total destruction of more than eighty thousand of the enemy, for the capture of their two camps, for the utter annihilation, as [3] it seemed,[4] of all their means for offensive warfare.[5] It is no wonder that the spirits of the Carthaginian officers were elated [6] by this unequalled victory. Maharbal, seeing what his cavalry had done, said to Hannibal, "Let me advance instantly with the horse,[7] and do thou follow to support me; in [8] four days from this time thou shalt sup in the capitol." There are moments when rashness is

wisdom; and it may be that this was one of them. The statue of the goddess Victory in [9] the capitol may well have [10] trembled in every limb on that day,[11] and have dropped her wings, as if for ever. But Hannibal came not; and if panic had for one moment unnerved the iron courage of the Roman aristocracy, on the next [12] their [13] inborn spirit revived; and their resolute will, striving beyond its present power, created, as is [14] the law of our nature, the power which it required.

THOMAS ARNOLD.

1. Add "men." 2. Turn by "that was all that had cost him the total . . ." 3. Omit. 4. § 113 (ii.). 5. Say "offensive forces" or "means of attack." 6. Say "that the Carthaginian officers let themselves be elated." 7. Meaning? 8. *En* or *dans*?; "from this time" can be omitted. § 75 (ii.). 9. Expand. 10. Say "must have." 11. Place this at the beginning of the sentence. § 112 (iii.), note 2. 12. Say "soon." 13. Care! 14. Turn by "according to."

60. CHANDOS

He was tall and as straight as a lance, though of a great age, for his hair, which curled from under his black velvet cap, was as white as the new [1]-fallen snow. Yet, from [2] the swing of his stride and spring of his step, it was clear that he had not yet lost the fire and activity of his youth. His fierce hawk-like face was clean [3]-shaven like that of a priest, save for a long thin wisp of white moustache which dropped down half-way to his shoulder.[4] That he had been handsome might be easily judged from [5] his high aquiline nose and clear [6]-cut chin; but his features had been so distorted by the seams and scars of old wounds, and by the loss of one eye which had been torn from the socket, that there was little left to remind one [7] of the dashing young knight who had been fifty years ago the fairest as well as the boldest [8] of the English chivalry. Yet what knight was there [9] in that hall of St. Andrew's who would

not have gladly laid down [10] youth, beauty, and all that he possessed to win the fame of this man? For who could be named [11] with Chandos, the stainless knight, the wise councillor, the valiant warrior, the hero of Crecy?

A. Conan Doyle.

1. Say "freshly." 2. Say "to judge by," and see § 91 (i.). 3. Omit. 4. Turn by "which descended almost to his shoulder." 5. *à*. 6. Say "firmly." 7. Say "that it was difficult to find again in him the image." 8. Add "representative." 9. Turn by "was there a single knight." 10. Say "renounced." 11. Render by "compare."

61. WINTER—I

I am a Christian I hope, although far from a muscular one [1]—consequently I cannot join the skaters on the lake. The floor of ice, with the people upon it, will be but a picture to [2] me. And, in truth, it is in [3] its pictorial aspect that I chiefly love the bleak season. As an artist, winter can match summer any day.[4] The heavy, feathery flakes have been falling all the night through,[5] we shall suppose, and when you get up in the morning the world is draped in white. What a sight it is! It is the world you knew, but yet a different one. The familiar look has gone, and another has taken its place; and a not unpleasant [6] puzzlement arises in your mind, born of the patent and remembered aspect.[7] It [8] reminds you of a friend who has been suddenly placed in new circumstances, in whom there is much that you recognise, and much that is entirely strange. How purely, divinely white [9] when the last snowflake has just fallen! How exquisite and virginal the repose! It [8] touches you like some perfection [10] of music.

1. Say "without [§ 92 (iv.)] being a muscular Christian, far from it [*là*]." 2. § 81 (i.). 3. *sous*. 4. Say "no matter when." 5. *durant*. § 77. 6. Say "which does not displease." 7. Expand: "born of the aspect the evidence of which is patent and that which one still remembers." 8. § 60. 9. Turn "white" by a noun and the adverbs by adjectives. § 66 (iv.) (*b*). 10. Render by an adjective. § 23 (i.).

62. WINTER—II

Winter does not work only on a broad scale [1]; he is careful in trifles.[2]! Pluck a single ivy leaf from the old wall, and see what a jeweller he is! How he has silvered over the dark green reticulations with his frosts! The faggot which the tramp gathers for his fire is thicklier incrusted with gems than ever was [3] sceptre of the Moguls. Go into the woods, and behold on the black boughs his glories of pearl and diamond—pendent splendours that, smitten by the noon-ray, melt into tears and fall but to congeal into splendours again.[4] Nor [5] does he work in black and white alone. He has on his palette more gorgeous colours than those in which swim the summer setting suns; and with these, about three o'clock, he begins to adorn his west, sticking [6] his red-hot ball of a [7] sun in the very midst; and a couple [8] of hours later, when the orb has fallen, and [3] the flaming crimson has mellowed into liquid orange, you can see the black skeletons of trees scribbled upon the melancholy glory. Nor [5] need I speak of the magnificence of a winter midnight, when space, sombre blue, crowded with star and planet, "burnished by the frost," is glittering like the harness of an archangel full panoplied against [9] a battle-day.

ALEXANDER SMITH.

1. *en grand*. 2. Say "of the minutest details." 3. Care! 4. Say "new splendours." 5. See § 97. 6. Use *plaquer*. 7. Omit the article. 8. Say "two." 9. See note 13 to passage 53.

63. HER SON'S RETURN

As no one applied for [1] the cottage, in which she had passed so many happy days, she was permitted [2] to remain in it, where [3] she lived solitary and almost helpless. The few wants of nature [4] were chiefly supplied from [5] the

scanty production of her little garden, which the neighbours would now and then cultivate for her. It was but a few days before the time at which these circumstances were told me, that she was gathering some vegetables for her repast, when she heard the cottage door which faced the garden suddenly opened.[6] A stranger came out,[7] and seemed to be looking eagerly and wildly around. He was dressed in seamen's clothes, was emaciated and ghastly pale, and bore the air of one [8] broken by sickness and hardships. He saw her, and hastened towards her, but his steps were faint and faltering; he sank on his [9] knees before her, and sobbed like a child. The poor woman gazed upon him with a vacant and wandering eye. "Oh, my dear, dear mother! don't you know [10] your son? your poor boy George?" It was, indeed, the wreck of her once noble lad,[11] who, shattered by wounds, by sickness, and foreign imprisonment,[12] had, at length, dragged his wasted limbs homeward,[13] to repose among the scenes of [14] his childhood.

WASHINGTON IRVING.

1. Say "wanted." 2. Care! § 2, note 3. 3. Begin a new clause after a colon and say "she lived there." 4. Expand: "The few things she required in order to subsist." 5. *par*. 6. Care! See § 3 (i.). Order? § 111 (iii.). 7. Say "appeared." 8. Say simply "and seemed." 9. § 54 (ii.). 10. Meaning? 11. Turn by "of the noble lad he had once been." 12. Expand: "stays in foreign prisons." 13. *jusqu'au pays*. See § 115: HOME. 14. Say "the places where his youth had been spent [*s'écouler*]."

64. THE GREAT EVENT AT CRANFORD

My next visit to Cranford was in the summer.[1] There had been neither births, deaths, nor marriages since I was there last.[2] Everybody lived in the same house, and wore pretty nearly the same well-preserved, old-fashioned clothes. The greatest event [3] was, that Miss Jenkyns had purchased a new [4] carpet for the drawing-room. Oh, the busy work Miss Matty and I had in chasing the sunbeams,[5] as they

fell in an afternoon right down on this carpet through the blindless window! We spread newspapers over the [6] places and sat down to our book [7] or our work; and, lo! in [8] a quarter of an hour the sun had moved, and was blazing away on a fresh spot [9]; and down again we went on our knees to alter the position of the newspapers. We were very busy, too, one whole morning, before Miss Jenkyns gave her party,[10] in following her directions, and in cutting out and stitching together pieces of newspaper so as to form little paths to every chair set [11] for the expected visitors, lest their shoes might dirty or defile the purity of the carpet.

MRS. GASKELL.

1. Say "This time it was in summer that I went to Cranford." 2. Turn by "since my last visit." 3. Say "the event of the day." 4. § 115. 5. Turn by "Oh, what trouble chasing [*la chasse à*] the sunbeams gave us, Miss Matty and me." 6. § 57. 7. Say "we resumed our reading [plural]." 8. Say "at the end of." 9. Turn by "was darting its rays elsewhere." 10. Say simply "before Miss Jenkyns's party." § 90 (ii.) and § 55. 11. Say "destined."

65. ARMED PEACE

I begin looking about me, and find the walls rather bare; I think such and such a paper might be [1] desirable—perhaps a little fresco here and there on the ceiling—a damask curtain or so [2] at the windows. "Ah," says my employer, "damask curtains, indeed! [3] That's all very fine, but you know I can't afford that kind of thing just now!" "Yet the world credits you with a splendid income!" "Ah, yes," says my friend, "but do you know, at present I am obliged to spend it [4] nearly all in steel-traps?" "Steel-traps! for whom?" "Why,[5] for that fellow on the other side of the wall, you know: we're very good friends, capital friends; but we are obliged to keep [6] our traps set on both sides of the wall; we could not possibly keep on friendly terms without them, and our spring-guns. The worst of

it [7] is, we are both clever fellows enough; and there's never a day passes that [8] we don't find out a new trap, or a new gun-barrel, or something [9]; we spend about fifteen millions a year each in our traps, take it altogether [10]; and I don't see how we're to do with [11] less." A highly comic state of life [12] for two private gentlemen! but for two nations, it seems to me, not wholly comic. Bedlam would be comic, perhaps, if there were only one madman in it; and your Christmas pantomime is comic, when there is only one clown in it; but when the whole world turns clown, and paints itself red with its own heart's [13] blood instead of vermilion, it is something else than comic, I think.

J. RUSKIN.

1. Say "would be." 2. Say "or two." 3. *par exemple!* 4. Omit. 5. *Comment!* 6. Say "have." 7. Omit "of it." 8. Use *sans que.* 9. Add "else." 10. *en comptant tout.* 11. *à.* 12. Use *une façon de vivre.* 13. Omit.

66. SPRING IN THE SOUTH—I

In all climates spring is beautiful. In the south it is intoxicating. The birds begin to sing; they utter a few rapturous notes, and then wait for an answer in the silent woods. Those green-coated [1] musicians, the frogs, make holiday in the neighbouring marshes. They too belong to the orchestra of Nature, whose vast theatre is again opened, though the doors have been so long bolted with icicles, and the scenery hung with snow and frost, like cobwebs. This is the prelude which announces the opening of the scene.[2] Already the grass shoots forth.[3] The waters leap with thrilling pulse [4] through the veins of the earth, the sap through the veins of the plants and trees, and the blood through the veins of man. What a thrill of delight in spring-time! What a joy in being [5] and moving!

1. Say "clad in green." 2. *l'entrée* (f.) *en scène.* 3. Say "begins to shoot forth." 4. Render "with thrilling pulse" by "palpitating." 5. Say "of living."

67. SPRING IN THE SOUTH—II

Men are at work in gardens, and in the air there is the odour of the fresh [1] earth. The leaf-buds begin to swell and blush. The white blossoms of the cherry hang upon the boughs like snowflakes. The May-flowers open their soft blue eyes. Children are let loose in the fields and gardens. They hold [2] buttercups under each other's chins, to see if they love butter.[3] And the little girls adorn themselves with chains and curls of dandelions, pull out the yellow leaves to see if the schoolboy [4] loves them, and blow [5] down from the leafless stalk to find out if their mothers want them at home. And at night so cloudless and so still! Not a voice of living thing; not a whisper of leaf or waving bough, not a breath of wind, not a sound upon the earth nor in the air! And overhead bends the blue sky, dewy and soft,[6] and radiant with innumerable stars, like the inverted bell of some blue flower, sprinkled with golden dust, and breathing fragrance.

H. W. LONGFELLOW.

1. Say "freshly turned [*remuer*]." 2. Use *se fourrer*. 3. Say "gold" in order to render the play on words. 4. *leurs condisciples*. 5. Say "disperse with a breath." 6. Turn by "bathed in dew and softness."

68. MEETING OF CORTÉS AND MONTEZUMA

In Montezuma Cortés beheld the lord of the broad realms he had traversed, whose [1] magnificence and power had been the burden of every tongue. In the Spaniard, on the other hand, the Aztec prince saw the strange being whose history seemed to be so mysteriously connected with his own [2]; the predicted one of [3] his oracles; whose achievements proclaimed him something [4] more than human. But, whatever may have been the monarch's feelings, he so far suppressed them as to receive [5] his

guest with princely courtesy, and to express his [6] satisfaction at personally seeing him in his capital. Cortes responded by the most profound expressions of respect, while he made ample acknowledgments [7] for the substantial proofs which the Emperor had given the Spaniards of his munificence. He then hung round Montezuma's neck a sparkling chain of coloured crystal, accompanying this [8] with a movement as if [9] to embrace him, when [10] he was restrained by the two Aztec lords, shocked at the menaced profanation of [11] the sacred person of their master. After the interchange of these civilities, Montezuma appointed his brother to conduct the Spaniards to their residence in the capital, and, again entering his litter, was borne off amidst [12] prostrate crowds in the same state in which he had come.[13]

W. H. PRESCOTT.

1. *et dont.* See § 61 (iii.). 2. Omit "own." § 56 (i.). 3. Expand: "the one [*celui*] who had been predicted in." 4. *en quelque sorte* 5. Say "he succeeded so well in suppressing them that he received . . . and expressed." 6. Turn by "the satisfaction that he had." See § 55. 7. Say "he addressed hearty thanks to the Emperor," and replace "Emperor" later by "he." 8. Omit "accompanying this." 9. Expand: "as if he had wished." 10. Replace by "but." 11. Say "the profanation which menaced." 12. Expand: "surrounded by." § 70 (iv.). 13. Say "as that which had accompanied his arrival."

69. A WINTER'S AFTERNOON

The ground was hard, the air was still, my road was lonely; I walked fast till I got warm, and then I walked slowly to enjoy and analyse the species of pleasure brooding for me in the hour and situation.[1] It was three o'clock; the church-bell tolled as I passed under the belfry: the charm of the hour lay in its approaching dimness, in the low-gliding and pale-beaming sun.[2] I was a mile [3] from Thornfield, in a lane noted for wild roses in summer, for

nuts and blackberries in autumn, and even now possessing a few coral treasures in [4] hips and haws, but whose best winter delight lay in its utter solitude and leafless repose. If a breath of air stirred,[5] it made no sound here; for there was not a holly, not an evergreen to rustle, and the stripped hawthorn and hazel bushes were as still as the white, worn stones which causewayed the middle of the path. Far and wide, on each side, there were [6] only fields, where no cattle now browsed; and the little brown birds, which stirred occasionally in the hedge, looked like single russet leaves that had forgotten to drop.

CHARLOTTE BRONTË.

1. Say "which the hour and situation produced [*faire éclore*] in my soul." 2. Turn by "in the pale rays of the sun which was sinking [*s'abaisser*] below the horizon." 3. Carel § 73. 4. *sous forme de.* 5. *Use s'élever.* 6. § 14, note 3.

70. THE TRADITIONAL NABOB

The Nabob of books and tradition is a personage no longer to be found among us. He is neither as wealthy nor as wicked as the jaundiced monster of romances and comedies, who purchases the estates of broken down English gentlemen with rupees tortured out of [1] bleeding rajahs, who smokes a hookah in public, and in private carries about [2] a guilty conscience, diamonds of untold value, and a diseased liver [3]; who has a vulgar wife, with a retinue of black servants whom she maltreats, and a gentle [4] son and daughter with good impulses and an imperfect education, desirous to amend their own and their parents' lives, and thoroughly ashamed of the follies of the old people.[5] If you go to the house of an Indian [6] gentleman now, he does not say, "Bring more curricles," like the famous Nabob of Stanstead Park. He goes to Leadenhall Street in an omnibus, and walks back [7] from the City for [8] exercise. I have known some who have had

maid-servants to wait on them at dinner.[9] I have met scores[10] who look[11] as florid and rosy as any British squire[12] who has never left his paternal beef and acres.

W. M. THACKERAY.

1. See § 13 (ii.) and Vocabulary. 2. Say "with him." 3. Turn by "a liver disease." 4. *au cœur tendre.* 5. *les auteurs de leurs jours.* 6. Say "returned from India." 7. Say "returns on foot." 8. Expand: "in order to take." 9. Say "at table." 10. "Dozens" is preferable in French. 11. Turn by "whose complexion is." 12. The nearest French equivalent is *gentilhomme campagnard.*

71. KING GEORGE THE THIRD'S HOUSEHOLD

King George's household was a model of an English gentleman's household.[1] It was[2] early[3]; it was kindly; it was charitable; it was frugal; it was orderly; it must have been stupid to a degree which I shudder now to contemplate.[4] No wonder all the Princes ran away from the lap of that dreary domestic virtue. It[2] always rose, rode, dined at stated intervals. Day after day was the same. At the same hour at night the King kissed his daughters' jolly cheeks; the Princesses kissed their mother's hand; and Madame Thielke brought the royal nightcap. At the same hour the equerries and women in waiting had[5] their little dinner, and cackled over[6] their tea. The King had his backgammon or his evening concert[7]; the equerries yawned themselves to death[8] in the anteroom; or[9] the King and his family walked on Windsor slopes, the King holding his darling little Princess Amelia by the hand; and the people crowded round quite good-naturedly[10]; and the Eton boys thrust their chubby cheeks[11] under the crowd's elbows; and the concert over,[12] the King never failed to take his enormous cocked-hat off, and salute his band, and say, "Thank you, gentlemen."

W. M. THACKERAY.

1. Say "was the model of what . . . should be." 2. Use *on.* 3. See § 115. 4. Turn by "which makes me shudder merely [*rien que de*] to think of it." 5. Say "sat down to." 6. Expand: "while

taking." 7. Say "played his game of backgammon or attended his evening concert." 8. Say "yawned to die," and for this use of *à* see § 94 (i.). 9. Add *bien*. 10. Say "with the most perfect good-nature." 11. Say "faces," as "cheeks" is implied in the French for "chubby." 12. Use an absolute construction. § 90 (i.).

72. DEATH OF QUEEN ELIZABETH—I

"The Queen," wrote a courtier a few months before her death,[1] "was never so gallant these[2] many years, nor so set upon jollity." She persisted, in spite of[3] opposition, in[4] her gorgeous progresses[5] from country-house to country-house. She clung to business as of old, and rated in her usual fashion "one who minded not[6] to giving up some matter of account." But death crept on.[7] Her face became haggard,[8] and her frame shrank almost to[9] a skeleton. At last her taste for finery disappeared, and she refused to change her[10] dresses for a week together.[11] A strange melancholy settled down on her: "she held in her hand," says one who saw her in her last days, "a golden cup, which she often put to her lips: but in truth her heart seemed too full to need more filling." Gradually her mind gave way. She lost her memory, the violence of her temper[12] became unbearable, her very courage seemed to forsake her. She called for a sword to lie[13] constantly beside her, and thrust[14] from time to time through the arras, as if she heard murderers stirring there.

1. Use a verbal construction to avoid ambiguity. 2. Say "since." 3. Add "all." 4. Expand: "in making." 5. Say "journeys." 6. Use *se refuser à*. 7. Render by "advanced stealthily." 8. What does *hagard* mean in French? See § 115. 9. Expand: "to the point of almost resembling." 10. Care! 11. Use *durant*. § 77. 12. Use *emportement* (m.) in the plural. 13. Say "She ordered a sword to be brought to her which was to lie . . ." 14. Add "it."

73. DEATH OF QUEEN ELIZABETH—II

Food and rest became alike distasteful. She sate[1] day and night propped up with pillows on a stool, her finger

on her lip,[2] her eyes fixed on the floor, without[3] a word. If she once[4] broke the silence, it was with a flash of her old queenliness. Cecil asserted that she "must" go to bed, and the word roused her like a trumpet. "Must!" she exclaimed; "is *must* a word to be addressed to a princess? Little man, little man! thy father, if he had been alive, durst[5] not have used that word." Then, as her anger spent itself, she sank into her old dejection. "Thou art so presumptuous," she said, "because thou knowest I shall die." She rallied once more when the ministers beside her bed named Lord Beauchamp, the heir to the Suffolk claim, as a possible successor. "I will have[6] no rogue's son," she cried hoarsely, "in my seat.[7]" But she gave no sign, save a motion of the head, at the mention of the King of Scots.[8] She was, in fact, fast becoming insensible; and early the next morning the life of Elizabeth, a life so great, so strange and lonely in its greatness, passed quietly away.

J. R. GREEN.

1. Say "remained seated." 2. Say "mouth." 3. Add "uttering." 4. *par hasard.* 5. Say "would not have dared." 6. Use *vouloir de.* 7. *à ma place.* 8. Say "of Scotland."

74. THE SWORD A GOOD ARGUMENT

The object of Cortés was to reclaim the natives[1] from their gross idolatry, and to substitute a purer form of worship. In accomplishing this[2] he was prepared to use force, if milder measures should be ineffectual. There was nothing which the Spanish Government had more earnestly[3] at heart than the conversion of the Indians. It forms the constant burden of their[4] instructions, and gave to the military expeditions in this Western Hemisphere somewhat of[5] the air of a crusade.[6] The cavalier who embarked in them entered fully into these chivalrous and devotional feelings. No doubt was entertained of[7] the efficacy of conversion,

however sudden might be the change, or however violent the means. The sword was a good argument when the tongue failed; and the spread of Mahometanism had shown that seeds sown by the hand of violence,[8] far from perishing in the ground, would spring up and bear fruit to after time. If this were so in a bad cause, how much more would it be true in a good one! The Spanish cavalier felt he had a high mission to accomplish as a soldier of the Cross. However unauthorised or unrighteous the war into which he had entered [9] may seem to us,[10] to [11] him it was a holy war. He was in [12] arms against the infidel.

W. H. PRESCOTT.

1. See § 115. 2. *A cet effet.* 3. Say "so much." 4. Care! 5. Omit "of." 6. See § 42. 7. Say "as to." 8. Use an adjective. § 23 (i.). 9. Say "which he had undertaken." 10. Stress. 11. § 81 (i.). 12. Say "He had taken."

75. SPAIN AND THE SPANIARDS IN 1808—I

The state of civilisation in Spain was likewise exactly [1] suited to an insurrection: if the people had been a little more enlightened, they would have joined [2] the French; if [3] very enlightened, the invasion could not have happened at all. But in a country where the comforts of civilised society are less needed,[4] and therefore less attended to, than in any other [5] part of Europe; where the warmth and dryness of the climate render it no sort of privation, or even inconvenience, to sleep [6] for the greatest part of the year in the open air, and where the universal custom is to go armed, it was not difficult for any energetic man to assemble and keep together [7] large masses of the credulous peasantry. No story [8] could be too gross for their belief, if [9] it agreed with their wishes.

1. See § 110 (i.). 2. Use *faire cause commune avec.* 3. Expand. 4. Say "necessary." 5. *tout autre* or *toute autre*? 6. Turn by "where, thanks to the warmth and dryness of the climate, one

can, without privation or [care]" even inconvenience, sleep [on the . . .] 7. Say "under his orders" 8. Say "However gross any story might be, it was not too much so for them to believe it willingly." 9. Say "provided."

76. SPAIN AND THE SPANIARDS IN 1808–11

"Es verdad, los dicen," "It is true, they say it," is the invariable answer of a Spaniard if a doubt is expressed of [1] the truth of an absurd report. Of temperate habits, possessing little furniture, and generally hoarding all the gold he can get, the Spanish peasant is less concerned for the loss of [2] his house than the inhabitant of another country would be [3]; the effort [4] that he makes in relinquishing his abode must not be measured by the scale of an Englishman's exertions in a like case; and once engaged in an adventure, the lightness [5] of his spirits, and the brilliancy of his sky, makes it a matter of indifference to the angry Spanish peasant whither he wanders. The evils which had afflicted the country previous to the period of [6] the French interference was another cause which tended to prepare [7] the Spaniards for violence, and aided in turning that violence against the intruders.

SIR WILLIAM NAPIER.

1. *sur*. 2. Say "at the idea of losing." 3. Omit "would be." 4. Turn this sentence as follows: "what it costs him [*ce qu'il lui en coûte*] to relinquish his abode must not in any way be measured by [*d'après*] what it would cost an Englishman in a like case." 5. Continue thus: "the angry Spanish peasant in no wise cares whither his wandering drives [*pousser*] him, thanks to the lightness of his spirits [*le caractère*] and the brilliancy of the sky under which he lives." 6. Omit "the period of." 7. Say "which predisposed."

77. A WRECK

There was no trace by which the name of the ship could be ascertained.[1] The wreck had evidently drifted [2] about for many months; clusters of shellfish had fastened about

it, and long sea-weeds flaunted at its sides. But where, thought I, is the crew? Their struggle has long been over[3]— their bones lie whitening among the caverns of the deep. Silence, oblivion, like the waves, have closed over them, and no one can tell the story of their end. What sighs have been wafted after[4] that ship! what prayers offered up at the deserted fireside of home! How often has the mistress,[5] the wife, the mother, pored over the daily news to catch some casual intelligence of this rover of the deep! How has expectation darkened into[6] anxiety — anxiety into dread — and dread into despair! Alas! not one memento may ever return for love to cherish.[7] All that may ever be known is that she sailed[8] from her port "and was never heard of more."

WASHINGTON IRVING.

1. Say "which permitted [mood?] one [omit] to ascertain . . ." 2. Tense? 3. Say "has ceased." 4. Turn by "have floated in the wake of." 5. *la femme*. 6. Say "How expectation, darkening, has transformed itself into." 7. Render by a relative clause Carel 8. Say "set out."

78. UNDETERRED[1]

"Let me tell you these are not quiet, decorous English girls you are going to encounter. Ce sont des Labassecouriennes, rondes, franches, brusques, et tant soit peu rebelles."

I said: "I know; and I know, too, that though I have studied French hard since I came[2] here, yet I still speak it with far too much hesitation — too little accuracy[3] to be able to command their respect[4]: I shall make blunders that will lay me open to the scorn of the most ignorant. Still, I mean[5] to give the lesson."

"They always throw over timid teachers," said she.

"I know that too, Madame; I have heard[6] how they rebelled against and persecuted Miss Turner[7]"—a poor friendless English teacher, whom Madame had employed,

and lightly discarded; and to whose piteous history I was no stranger.[8]

"C'est vrai," said she, coolly. "Miss Turner had no more command over them than a servant from the kitchen would have had.[9] She was weak and wavering; she had neither tact nor intelligence, decision nor dignity. Miss Turner would not do [10] for these girls at all."

I made no reply, but advanced to the closed schoolroom door. "You will not expect aid [11] from me, or from any one," said Madame. "That would at once set you down as incompetent for your office." I opened the door, let her pass with courtesy,[12] and followed her.

CHARLOTTE BRONTË.

1. Say "A determined girl." 2. Use a noun construction. See § 90 (ii.). 3. Turn by an adverb. 4. Say "to impose respect on [*d*] them." 5. Say "I am determined." 6. § 115. 7. See § 71. 8. Turn by "and whose piteous history was not unknown to me." 9. Omit "would have had." 10. Say "was not suitable." 11. Turn by "Do not hope for any aid." 12. Say "courteously drew back [*s'effacer*] to let her pass."

79. A WINTER SCENE IN A FARM IN THE CANTAL

The farm kitchen is now the centre of all works and days.[1] The huge hearth place is a cavern of [2] warmth and glow. Soon after three the hilltop intercepts the sun; a little later, the beasts [3] having been milked and fed, masters and men [4] assemble round the fire. From the ceiling hangs the three-beaked Roman lamp, but the flames, leaping from the beech-root on the fire-dogs, give a brighter light. Rare are the farms as yet where a petroleum lamp enlivens the gloom. The farm hands, cutting a bough of cherry or beech, renew the handles of [5] their scythes, mend their tools, or knock a fresh set of nails [6] into their sabots. The

women twirl their distaffs and spinning-wheels [7] or sew their seam [8]; on a corner of the table Urbain, the elder son, who has been to the regiment, reads last week's local paper; Touénou, the little *pâtre*, sprawls in [9] the blaze and pulls the tail of the cat; comfortably ensconced on the cushioned settle, the old gaffer of eighty tells many a story of local tradition, or repeats for the hundredth time his famous account of a journey to Limoges in 1840, or [10] makes the shadows creepier with tales [11] about the Drac. A little after six the supper is spread: a porringer of soup, followed by the bacon and the cabbage which give it flavour, and a nugget of cheese. By [12] seven a neighbour or so has strolled in to share the *veillée*.

MME DUCLAUX (MARY ROBINSON).

1. Say "of the daily life." 2. Expand to "whence radiate." 3. Say "the cows." 4. *valets* ("farm-hands"). 5. Turn by "put a new handle on [*à*]." 6. Say "fresh nails." 7. Render as follows: "The women spin on the spinning-wheel the flax of their distaff." 8. Say "or make seams." 9. Say "sprawling full length before," and omit "and" later. 10. Add *bien*. 11. Say "increases the vague terrors of the half-darkness by his tales." 12. Say "before."

80. SCHOOL [1] AT DOTHEBOYS HALL—I

"This is the first class in English spelling and philosophy, Nickleby," said Squeers, beckoning Nicholas to stand beside him. "We'll get up [2] a Latin one, and hand that over to you. Now, then, where's the first boy?"

"Please, sir, he's cleaning the back parlour window," said the temporary head of the philosophical class.

"So he is,[3] to be sure," rejoined Squeers. "We go upon [4] the practical mode of teaching, Nickleby; the regular education system. C-l-e-a-n, clean, verb active, to make bright, to scour. W-i-n, win, d-e-r,[5] der, winder,[5] a casement. When the boy knows [6] this out of [7] book, he goes

and does it. It's just the same principle as [8] the use of the globes. Where's the second boy?"

"Please, sir, he's weeding the garden," replied a small voice.

"To be sure," said Squeers, by no means disconcerted. "So he is.[9] B-o-t, bot, t-i-n, tin, n-e-y, ney, bottinney,[10] noun substantive, a knowledge of plants. When he has learned that bottinney means a knowledge of plants, he goes and knows [11] 'em. That's our system, Nickleby; what do you think of it?"

1. *La classe.* 2. Use *former.* 3. Say "Indeed." 4. Say "follow." 5. Make a similar mistake in French by using *croisée* and spelling it with a *z*. 6. Say "has learnt." 7. Say "in the." 8. Add "for." 9. Say "He is there." 10. Here one might spell *botanique* as "*botanik*." Be careful about the division into syllables. 11. Use *reconnaître.*

81. SCHOOL AT DOTHEBOYS HALL—II

"It's a very useful one, at any rate," answered Nicholas significantly.

"I believe you," rejoined Squeers, not remarking the emphasis [1] of his usher. "Third boy, what's a horse?"

"A beast, sir," replied the boy.

"So it is," said Squeers. "Ain't it,[2] Nickleby?"

"I believe there is no doubt of that, sir," answered Nicholas. . . .

"As you're perfect in [3] that," resumed Squeers, turning to the boy, "go and look after *my* horse, and rub him down well, or I'll rub you down. The rest of the class go and draw water up till somebody tells you to leave off, for it's washing-day to-morrow, and they want the coppers filled."

So saying, he dismissed the first class to their [4] experiments in practical philosophy, and eyed Nicholas with a look, half cunning and half doubtful,[5] as if he were not altogether certain what he might think of him by this time.[6]

That's the way we do it, Nickleby," he said, after a pause.

CHARLES DICKENS.

1. Use a verbal construction : "that his usher had emphasised the word 'useful.'" 2. *n'est-ce pas ?* 3. Say "on." 4. Care! 5. Turn by "and shot [*décocher*] at Nicholas a look in which cunning mingled with uneasiness." 6. Say "at this hour."

82. THE NEW GOVERNESS—I

I found my pupils very backward, indeed; but Tom, though averse to every species of mental exertion, was not without abilities. Mary Ann could [1] scarcely read a word, and was so careless and inattentive that I could hardly get on with her at all.[2] However, by dint of great labour and patience, I managed to get something done [3] in the course of the morning, and then accompanied my young charges out into the garden and adjacent grounds, for a little recreation before dinner. There we got along [4] tolerably together, except that I found they had no notion of going with *me*: I must go with them wherever they chose to lead me. I must run, walk, or stand,[5] exactly as it suited their fancy.[6] This, I thought, was reversing the order of things; and I found it doubly disagreeable, as on this as well as subsequent occasions [7] they seemed to prefer the dirtiest places and the most dismal occupations. But there was no remedy; either I must follow them, or keep entirely apart from them, and thus appear neglectful of my charge.

1. Care! 2. Say "make some impression on her." 3. Turn by "to get them to do something." 4. Use *s'entendre*. 5. Say "stop." 6. *à leur guise*. 7. Render by "as on [*à*] this occasion as well as later on [*dans*] other occasions."

83. THE NEW GOVERNESS—II

To day they manifested a particular attachment to a well at the bottom of the lawn, where they persisted in dabbling with sticks and pebbles for above half an hour.

I was in constant fear that their mother would [1] see them from the window, and blame me for allowing [2] them thus to draggle their clothes and wet their feet and hands, instead of taking exercise; but no [3] arguments, commands, or entreaties could draw them away. If *she* did not see them, someone else did [4]—a gentleman on horseback had entered [5] the gate and was proceeding up the road; at the distance of a few paces from us he paused, and calling to the children in a waspish, penetrating tone, bade them "Keep out of [6] that water." "Miss Grey," said he, "(I suppose it *is* [7] Miss Grey) I am surprised that you should [1] allow them to dirty their clothes in that manner [8]! Don't you see how Miss Bloomfield has soiled her frock? and that Master [9] Bloomfield's socks are quite wet? and both of them without gloves? Dear, dear! Let me *request* that in future you will [1] keep them *decent* at least!" So saying, he turned away, and continued his ride [10] up to the house. This was Mr. Bloomfield.

ANNE BRONTË.

1. Care! 2. Present or past infinitive? § 11. 3. Say "neither." 4. Add "see them," and see § 109, note 3. 5. Add *par*. 6. Say "not to go near." 7. See § 109, note 2. 8. *de la sorte*. § 58, note. 9. Keep the English word. 10. Say "his way."

84. HOW I FOUND MY DAVID—I

"Don't call me 'sir'; I am only a boy [1] like yourself. I want you; don't go yet. Ah! here comes my father!"

John Halifax stood aside, and touched his cap with a respectful deference, as the old man passed.[2]

"So here thee be—hast thee taken care of my son? Did he give thee thy groat, my lad?"

We had neither of us once thought of the money.

When I acknowledged this,[3] my father laughed, called

John an honest lad, and began searching in his pocket for some larger coin.

"Stop, lad—I forget thy name—here is thy groat, and a shilling added,[4] for being [5] kind to my son."

"Thank you, but I only want payment [6] for work."

He took the groat, and put back the shilling into my father's hand.

"Eh!" said the old man, much astonished, "thee'rt an odd [7] lad; but I can't stay talking [8] with thee. Come in to dinner, Phineas. I say,[9]" turning back to John Halifax with a sudden thought,[10] "art thee hungry?"

"Very hungry." Nature gave way at last, and great tears came into the poor lad's eyes. "Nearly starving."

"Bless me! then get in, and have thy dinner."

1. § 115. 2. Use a noun construction. § 1. 3. Say "This confession made." § 90 (i.). 4. *en plus*. 5. Present or past infinitive? § 11. 6. Render by a verbal construction. § 22. 7. § 27, note 1. 8. § 10. 9. *Dis donc*. 10. Expand: "as if a sudden idea has come to him."

85. HOW I FOUND MY DAVID—II

"But first——" and my inexorable father held him by the shoulder; "thee'rt a decent lad, come [1] of decent parents?"

"Yes," almost indignantly.[2]

"Thee works for [3] thy living?"

"I do whenever I can get it.[4]"

"Thee hast never been in jail?"

"No!" thundered out the lad, with [5] a furious look. "I don't want [6] your dinner, sir; I would have stayed, because your son asked me, and he was kind to [7] me, and I liked him. Now, I think I had better go. Good-day, sir."

There is a verse in a very old Book—even in its human histories the most pathetic of all books—which runs thus [8]:

"And it came to pass, when he had made an end of speaking unto Saul, that the soul of Jonathan was knit unto the soul of David; and Jonathan loved him as his own soul.[9]"

And this day, I, a poorer and more helpless Jonathan, had found my David.

I caught [10] him by the hand, and would [11] not let him go.

MRS. CRAIK.

1. Omit. 2. Introduce "he replied," and render "indignantly" by the adjective. 3. Expand: "to earn." 4. Explain: "find work." 5. Say "casting." 6. Use *vouloir de*. 7. § 81 (i.), note 2. 8. Say "which says." 9. Render by "as himself." 10. Say "took." 11. Care!

86. CASTLES IN THE AIR [1]

The Colonel from his balcony saw the slim figure of the retreating [2] girl, and looked fondly after her; and as the smoke of his cigar floated in the air, he formed a fine castle in it, whereof Clive was lord, and that pretty Ethel lady. "What a frank, generous, bright young creature [3] is yonder!" thought he. "How cheery and gay she is; how good to [4] Miss Honeyman, to whom she behaved with just the respect that was the old lady's due [5]; how affectionate with her brothers and sisters! What a sweet voice she has! What a pretty little white hand it is! When she gave it me, it looked like [6] a little white bird lying in mine. I must wear gloves—by Jove, I must; and my coat *is* [7] old-fashioned, as Binnie says. What a fine match might be made between that child and Clive [8]! She reminds me of a pair of eyes I haven't seen these [9] forty years. I would like to have [10] Clive married to her; to see him out of the scrapes and dangers that young fellows encounter, and safe with such a sweet girl as that. If God had so willed it, I might have been happy myself, and could have made [11]

a woman happy. But the fates were against me.[12] I should like to see Clive happy, and then say *Nunc dimittis*."

W. M. THACKERAY.

1. Say "in Spain." 2. Turn this by an infinitive dependent on "saw." 3. Say "child." 4. Not *à*. § 81 (i.), note 2. 5. Say "to whom she showed just the respect due to that old lady." 6. Turn by "one would have said." § 68 (i.), note 1. 7. Stress by adding *décidément*. 8. Say "would be that of that child with Clive." 9. *depuis tantôt*. 10. *voir*. 11. Care! 12. Say "But fate was contrary to me."

87. A DANGEROUS MISSION—I

Sir Walter shook hands with me and his eyes blinked a little. "I may be sending you to your death, Hannay.—Good God, what a damned task-mistress [1] duty is!—If so,[2] I shall be haunted with regrets, but *you* will never repent. Have no fear of that. You have chosen the roughest road, but it goes [3] straight to the hill-tops."

He handed me the half-sheet of note-paper. On it were written three words—"*Kasredin*," "*cancer*," and "*v.I.*"

"That is the only clue we possess," he said. "I cannot construe it, but I can tell you the story. We have had [4] our agents working in Persia and Mesopotamia for years —mostly young officers of the Indian Army. They carry their lives in their hand,[5] and now and then one disappears, and the sewers of Bagdad might tell a tale.[6] But they [7] find out many things,[8] and they count the game worth the candle. They have told us of the star rising in the West, but they could give us no details. All but one—the best of them. He had been working between Mosul and the Persian frontier as a muleteer, and had been south into [9] the Bakhtiari hills."

1. Say "task-master" because of the gender of *devoir*. 2. Expand. "If the worst happens." 3. Say "leads." 4. Tense? 5. Turn by "They risk their lives continually." 6. Say "many things." 7. Make this clear. 8. To avoid repetition, turn by "make many interesting discoveries." 9. Say "and had penetrated towards the south as far as."

88. A DANGEROUS MISSION—II

"He found out something, but his enemies knew [1] that he knew and he was pursued. Three months ago, just before [2] Kut, he staggered into [3] Delamain's camp with ten bullet-holes in him [4] and a knife slash on his forehead.[5] He mumbled his name, but beyond that and the fact that there was a Something coming from the west he told them nothing. He died in ten minutes.[6] They found this paper on him, and since he cried out the word [7] 'Kasredin' in his last moments, it must have had something to do [8] with his quest. It is for you to [9] find out if it has any meaning."

I folded it [10] up and placed it in my pocket-book.

"What a great [11] fellow [12]! What was his name?" I asked.

Sir Walter did not answer at once. He was looking out of the window. "His name," he said at last, "was Harry Bullivant. He was my son. God rest his brave soul!"

JOHN BUCHAN.

1. Say "learnt." 2. Add "the affair of." 3. See § 13 (ii.). 4. Say "pierced by ten bullets." 5. Continue as follows: "and with a slash on his forehead made by a knife." 6. Say "ten minutes later." 7. Omit, and for "it" later say "this word." 8. Say "some connection." 9. *A vous de . . .* 10. Explain: "the sheet of paper." 11. *brave.* 12. § 24.

89. NATURAL EDUCATION—I

"A scholar, sir—at least one like me—is of all persons the most unfit to teach young children. A mother, sir—a simple, natural, loving mother—is the infant's true guide to knowledge [1]!"

"Egad, Mr. Caxton, in spite of Helvetius, whom you quoted the night [2] the boy was born—egad, I believe you are right."

"I am sure of it," said my father; "at least as sure as a

poor mortal can be [2] of anything. I agree with Helvetius, the child should be educated [3] from its birth; but how?—there is the rub: send him to school forthwith! Certainly, he is at school already with the two great teachers, Nature and Love. Observe that childhood and genius have the same master-organ in common [4] — inquisitiveness. Let childhood have its way,[5] and as it began where genius begins, it may find what genius finds. A certain Greek writer tells us of some man, who, in order to save his bees a troublesome flight to Hymettus, cut their wings, and placed before them [6] the finest flowers he could select. The poor bees made no honey. Now, sir, if I were to teach my boy, I should be cutting his wings, and giving him the flowers he should find himself. Let us leave Nature alone [5] for the present, and Nature's loving proxy, the watchful mother."

1. For "guide to knowledge" say "teacher." 2. What must be added? 3. Say "the education of a child should begin." 4. Expand: "have this in [*de*] common, that they are predominated by the same organ of inquisitiveness." 5. Use *laisser faire*. 6. Say "within their reach."

90. NATURAL EDUCATION—II

Agreeably to these doctrines, strange in so learned a father, I thrived and flourished, and learned to spell, and make pot-hooks, under the joint care of my mother and Dame Primmins. This last was one of an old race fast dying away [1]—the race of old faithful servants—the race of old tale-telling [2] nurses. She had reared my mother before me: but her affection put out new flowers [3] for the new generation. She was a Devonshire woman — and Devonshire women, especially those who have passed their youth near the sea-coast, are generally superstitious. She had a wonderful budget of fables. Before I was six years old, I was erudite in that primitive literature, in

which the legends of all nations are traced [4] to a common fountain—*Puss in Boots, Tom Thumb, Fortunio, Fortunatus, Jack the Giant-Killer*—tales like proverbs, equally familiar, under [5] different versions, to the infant [6] worshippers of Budh and the hardier children of Thor. I may say, without vanity, that in an examination in [7] those venerable classics I could have taken honours!

LORD LYTTON.

1. Bring in *en voie de*. § 7 (vi.), note. 2. Say "who love to tell tales." 3. Turn by "had flowered anew." 4. § 2 (iii.). 5. *en*. 6. Say "young." 7. *sur*.

91. WELCOME

Mrs. Todgers bore a flaming tallow candle, which, after surveying Mr. Pecksniff for one instant by its light, she put down upon the table, to the end [1] that she might receive him with the greater cordiality.[2] "Mr. Pecksniff!" cried Mrs. Todgers. "Welcome to London! Who would have thought of such a visit as this, after so—dear, dear! —so many years! How do you *do*, Mr. Pecksniff?"

"As well as ever; and as glad to see you, as ever," Mr. Pecksniff made response. "Why, you are younger than you used to be [3]!"

"*You* are, I am sure [4]!" said Mrs. Todgers. "You're not a bit changed."

"What do you say to this?" cried Mr. Pecksniff, stretching out his hand towards the young ladies. "Does this make me no older?"

"Not your daughters!" exclaimed the lady, raising her hands and clasping them. "Oh, no, Mr. Pecksniff! Your second,[5] and her bridesmaid!"

Mr. Pecksniff smiled complacently; shook his head, and said, "My daughters, Mrs. Todgers. Merely [6] my daughters."

"Ah!" sighed the good lady, "I must believe you, for

now I look at 'em I think I should have known 'em anywhere.[7] My dear Miss Pecksniffs, how happy your pa has made me!"

CHARLES DICKENS.

1. Say "in order." 2. Turn by an adverb, "more cordially." 3. Say "You [stress] have grown younger." 4. Render by "It's you rather, I assure you." 5. Add "wife." 6. *rien que.* 7. *entre mille.*

92. THE BEAUTY OF THE NIGHT

Night is a dead monotonous period under a roof; but in the open world [1] it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in [2] the face of Nature. What seems a kind of temporal death to people choked between [3] walls and curtains, is only a light and living slumber to [4] the man who sleeps afield. All night long he can [5] hear Nature breathing deeply and freely; even as she takes her rest she turns and smiles; and there is one stirring [6] hour unknown to those who dwell in houses, when [7] a wakeful influence [8] goes abroad over the sleeping hemisphere, and all the outdoor world [9] are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of night. Cattle awake on [10] the meadows; sheep break their fast on dewy hillsides, and change to [11] a new lair among the ferns; and houseless men, who have lain down with [12] the fowls, open their dim eyes and behold the beauty of the night.

R. L. STEVENSON.

1. Say "air." 2. *à.* 3. Say "behind." 4. § 81 (i.). 5. § 17. 6. Say "when [care!] all stirs." 7. Repeat the antecedent, "an hour when." 8. Say "breath." 9. Turn by "all that lives out-of-doors [*dehors*]." 10. Say "in." 11. Say "seek." 12. In this expression French says "like" more frequently than "with."

PASSAGES FOR TRANSLATION

PART III

N.B. *No vocabulary is provided for this Part.*

93. THE END—I

Anyone could see that the French army was breaking up.[1] The columns and squadrons which had stood so squarely all day were now all ragged at the edges; and where [2] there had been thick fringes of skirmishers in front, there were now a spray of stragglers in the rear. The Guard [3] thinned out [4] in front of us as [5] we pushed on, and we found twelve guns looking us in the face,[6] but we were over them [7] in a moment; and I saw our youngest subaltern, next to [8] him who had been killed by the lancer, scribbling great 71's with a lump of chalk upon them, like the schoolboy that he was. It was at that moment that we heard a roar of cheering behind us, and saw the whole British army flood over [9] the crest of the ridge, and come pouring down [10] upon the remains [11] of their enemies. The guns, too, came bounding and rattling [12] forward, and our light cavalry—as much as [13] was left of it—kept pace with [14] our brigade upon the right.

1. Use *se disloquer*. 2. Introduce an antecedent. § 64, note. 3. Say "The ranks of the Guard." 4. Use *s'éclaircir*. 5. i.e. "in proportion as." 6. Turn by "we found ourselves face to face with twelve guns." 7. Use *enlever*. 8. Say "after." 9. *déborder*. 10. Say "and rush like a flood [*un flot*]." 11. Use a verbal construction. § 22. 12. Paraphrase. 13. Say "or rather, the little that." 14. Use *rivaliser avec*.

94. THE END—II

There was no battle after that. The advance went on without a check,[1] until our army stood lined upon the very ground which the French had held in the morning.

Their guns were ours, their foot [2] were a rabble spread over the face of the country, and their gallant cavalry alone was able to preserve some sort of [3] order and to draw off unbroken [4] from the field. Then at last, just as the night began to gather,[5] our weary and starving men were able to let the Prussians take the job over,[6] and to pile their arms [7] upon the ground that they had won. That was as much as I saw or can tell you about the Battle of Waterloo, except that I ate a two-pound rye loaf for my supper that night, with as much salt meat as they would [8] let me have, and a good pitcher of red wine, until [9] I had to bore a new hole at the end of my belt, and then it fitted me as tight as a hoop to [10] a barrel. After that I lay down in the straw where the rest of the company were sprawling, and in less than a minute I was in a dead sleep.

A. Conan Doyle.

1. Expand: "without meeting any resistance." 2. Meaning? 3. *un semblant de.* 4. Say "without breaking." 5. Say "fall." 6. Turn by "to hand over the job to the Prussians." 7. *former les faisceaux.* 8. Use *vouloir bien.* 9. *au point que.* See § 96. 10. Say "around."

95. AN OBJECTIONABLE ANSWER

"Well, Jane Eyre, and are you a good child?"

Impossible to reply to this in the affirmative: my little world held a contrary opinion: I was [1] silent. Mrs. Reed answered for me by an expressive shake [2] of the head, adding soon, "Perhaps the less said on that subject the better,[3] Mr. Brocklehurst."

"Sorry indeed to hear it! she and I must have some talk"; and bending from [4] the perpendicular,[5] he installed his person [6] in the armchair, opposite Mrs. Reed's. "Come here," he said.

I stepped across the rug; he placed me square and straight before him. What a face he had, now that it

was almost on a level with [7] mine! what a great nose! and what a mouth! and what large, prominent teeth!

"No sight so sad as that of a naughty child," he began, "especially a naughty little girl. Do you know where the wicked go after death?"

"They go to hell," was my ready and orthodox answer.

"And what is hell? Can you tell me that?"

"A pit full of fire."

"And should you like to fall into that pit, and to be burning there for ever?"

"No, sir."

"What must you do to avoid it [8]?"

I deliberated a moment; my answer, when it did [9] come, was objectionable: "I must keep in good health and not die."

CHARLOTTE BRONTË.

1. Say "remained." 2. Use a verbal construction. § 22. 3. Add "that will be [*valoir*]." 4. Use *renoncer* à. 5. Say "his perpendicular position." 6. Say "himself." 7. Say "on the same level as." 8. Explain. 9. To stress, add *enfin*. § 109, note 3.

96. AN ENGLISH BOWMAN

He was a middle-sized man, of most massive and robust build, with an arching [1] chest and extraordinary breadth of shoulder. His shaven face was as brown as a hazel-nut, tanned and dried by the weather,[2] with harsh, well-marked features, which were not improved by a long white scar which stretched from the corner of his left nostril to the angle of the jaw. His eyes were bright and searching, with something of menace [3] and of authority [3] in their quick glitter, and his mouth was firm set [4] and hard, as [5] befitted one who was wont to set his face against [6] danger. A straight sword by his side and a painted long-bow jutting over his shoulder proclaimed his profession, while his scarred brigandine of chain-mail and his dinted steel cap [7] showed

that he was no holiday [8] soldier, but one who was even now fresh [9] from the wars. A white surcoat with the lion of St. George in red upon the centre covered his broad breast, while a sprig of new-plucked broom at the side of his headgear [10] gave a touch of gaiety and grace to his grim war-worn equipment.

A. Conan Doyle.

1. *bombé*. 2. *les intempéries*. 3. Use adjectives. 4. Render by a noun, *le dessin*. 5. § 52, note 2. 6. Use *affronter*. 7. i.e. helmet. 8. *d'occasion*. 9. Turn by "but that he was directly returning." 10. Say "which he wore in [*à*] his helmet."

97. R. L. S.

These familiar initials are, I suppose, the best beloved in recent literature, certainly they are the sweetest to me, but there was a time when my mother could not abide them. She said "That Stevenson man [1]" with a sneer, and it was never easy to her to sneer. At thought of him [2] her face would become almost hard, which seems incredible, and she would knit her lips and fold her arms, and reply with a stiff [3] "Oh" if you mentioned his aggravating name. In the novels we [4] have a way of writing of our heroine, "she drew herself up haughtily," and when mine draw themselves up haughtily I see my mother thinking of Robert Louis Stevenson. He knew her [5] opinion of him, and would write, "My ears tingled yesterday; I sair doubt [6] she has been miscalling [7] me again." But the more she miscalled him the more he delighted in her,[8] and she was informed of this, and at once said, "The scoundrel!" If you would know what was his unpardonable crime, it was this [9]: he wrote better books than mine.

J. M. Barrie.

1. Omit. 2. Say "At the mere [*seul*] thought of that man." 3. *sec*. 4. *nous autres*. 5. See § 55. 6. Use *parier*. 7. Use *donner de vilains noms*. 8. Say "she delighted [*ravir*] him." 9. Turn by "I will tell it you."

98. HOMEWARD BOUND [1]

The decrepit station fly, mouldy and smelling of stables, bore her almost lovingly towards the Hall. Its old driver, clean-faced, cheery, somewhat like a bird,[2] drove her almost furiously, for, though he knew nothing, he felt that two whole days and half a day were quite long enough for Mrs. Pendyce to be away.[3] At the lodge-gate old Roy, the Skye, was seated on his haunches, and the sight of him [4] set Mrs. Pendyce trembling as though till then she had not realised [5] that she was coming home. Home! The long narrow lane without a turning, the mists and stillness, the driving rain and hot bright [6] afternoons; the scents of wood smoke [7] and hay and the scent of her flowers; the Squire's voice, the dry rattle of grass-cutters, the barking of dogs, and distant hum of threshing [8]; and Sunday sounds—church-bells and rooks, and Mr. Barter's preaching; the tastes, too, of the very [9] dishes! And all these scents and sounds and tastes, and the feel of the air to her cheeks,[10] seemed to have been for ever in the past, and to be going on [11] for ever in the time to come.

JOHN GALSWORTHY.

1. Say "The return home [*au pays*]." § 115; under HOME. 2. Say *gai comme un pinson* (the stock comparison with *gai*). 3. Paraphrase: "that an absence of two days and a half was all that Mrs. Pendyce could endure." 4. Use a verbal construction. 5. Use *prendre conscience*. 6. Render by *ruisselant de lumière*. 7. Expand: "of wood which is being burnt." 8. Say "of the threshing-machine." 9. Use *jusqu'à* (§ 32, note 3) and make it qualify "tastes." 10. Introduce a subject to sum up. § 25. 11. Work in *devoir*.

99. THE LAST [1] MOMENT—I

It was a sight that some people remembered better even than their own sorrows—the sight in [2] that grey clear morning, when [3] the fatal cart [4] with the two young

women in it was descried by the waiting, watching [5] multitude, cleaving its way towards the hideous symbol of a deliberately-inflicted sudden death.

All Stoniton had heard of [6] Dinah Morris, the young Methodist woman who had brought the obstinate criminal to confess, and there was as much eagerness to see her as to see the wretched Hetty.

But Dinah was hardly conscious of the multitude. When Hetty had caught sight of the vast crowd in the distance, she had clutched Dinah convulsively.

"Close your eyes, Hetty," Dinah said, "and let us pray without ceasing to God."

And in a low voice, as the cart went slowly along through the midst of the gazing [7] crowd, she poured forth [8] her soul with the wrestling [9] intensity of a last [1] pleading, for the trembling creature that clung to her and clutched her as the only visible sign of love and pity.

1. See § 115. 2. § 80 (i.). 3. Say "at the moment when." 4. *le tombereau*. 5. *à l'affût* will render both words. 6. § 115; under HEAR, TO. 7. Expand: "whose eyes were fixed on them." 8. Use *épancher*. 9. Render by a noun, "the effort."

100. THE LAST MOMENT—II

Dinah did not know that the crowd was silent, gazing at her with a sort of awe—she did not even know how near they were to the fatal spot, when the cart stopped, and she shrank appalled at a loud shout hideous to [1] her ear, like a vast yell of demons. Hetty's shriek mingled with the sound, and they clasped each other in mutual horror.

But it was not a shout of execration—not a yell of exultant cruelty. It was a shout of sudden excitement at the appearance [2] of a horseman cleaving the crowd at full gallop. The horse is hot [3] and distressed, but answers to the desperate spurring; the rider looks as if his eyes were

glazed by madness,[4] and he saw nothing but what was unseen by others. See, he has something in his hand—he is holding it up as if it were a signal.

The Sheriff knows[5] him: it is Arthur Donnithorne, carrying in his hand a hard-won release from death.[6]

GEORGE ELIOT.

1. Expand: "which struck," and introduce *venir*. § 16. 2. § 115. 3. Use *fumer*. 4. Turn by "the rider's eyes gleam like those of a madman." 5. Meaning? 6. Say "from the death penalty."

101. MR. WINKLE ON THE ICE—I

"Now, then, sir," said Sam, in an encouraging tone; "off vith you,[1] and show 'em how to do it.[2]"

"Stop,[3] Sam, stop," said Mr. Winkle, trembling violently, and clutching hold of Sam's arms with the grasp of a drowning man. "How slippery it is, Sam!"

"Not an uncommon thing upon ice, sir," replied Mr. Weller. "Hold up, sir."

This last observation of Mr. Weller's bore reference to a demonstration Mr. Winkle made at the instant, of a frantic desire[4] to throw his feet in the air, and dash the back of his head on the ice.

"These—these—are very awkward skates; ain't they, Sam?" inquired Mr. Winkle, staggering.

"I'm afeered there's a orkard gen'lm'n in 'em,[5] sir," replied Sam.

"Now, Winkle," cried Mr. Pickwick, quite unconscious that there was anything the matter. "Come; the[6] ladies are all anxiety.[7]"

1. *allez-y*. 2. Use *s'y prendre*. 3. *Holà!* 4. Turn by "had been aroused [*susciter*] by a frantic [*ardent*] desire which Mr. Winkle had just manifested." 5. Introduce *supporter*. 6. See § 57, note. 7. *ne se tiennent plus d'impatience*.

102. MR. WINKLE ON THE ICE—II

"Yes, yes," replied Mr. Winkle, with a ghastly smile.[1] "I'm coming."

"Just a goin' to begin," said Sam, endeavouring to disengage himself. "Now, sir, start off."

"Stop an instant, Sam," gasped Mr. Winkle,[2] clinging most affectionately to Mr. Weller. "I find [3] I've got a couple of coats at home, that I don't want, Sam. You may have them, Sam."

"Thank'ee, sir," replied Mr. Weller.

"Never mind [4] touching your hat, Sam," said Mr. Winkle, hastily. "You needn't take your hand away,[5] to do that. I meant to have given you five shillings this morning for a Christmas-box, Sam. I'll give it to you this afternoon, Sam."

"You're wery good, sir," replied Mr. Weller.

"Just hold me at first, Sam; will you?" said Mr. Winkle. "There—that's right. I shall soon get in the way of it,[6] Sam. Not too fast, Sam; not too fast."

CHARLES DICKENS.

1. Use the idiom *rire jaune*="rire d'un rire forcé et contraint." 2. Turn by "said Mr. Winkle, gasping." 3. Say "I remember." 4. *Inutile de.* 5. Use *lâcher prise.* 6. Introduce *s'y faire.*

103. THE LANDLADY'S DAUGHTER

All this ended in [1] her bringing home a young man, with straight, sandy hair, brushed so as to stand up steeply [2] above his forehead, wearing a pair of green spectacles, and dressed in black broadcloth. His personal aspect, and a certain solemnity of countenance, led me to think he must be a clergyman; and as Master Benjamin Franklin blurted out [3] before several of us [4] boarders, one day, that "Sis [5] had got a beau,[6]" I was pleased at the

prospect of her becoming [7] a minister's wife. On inquiry, however, I found that the somewhat solemn look which I had noticed was indeed [8] a professional one, but not clerical. He was a young undertaker, who had just succeeded to a thriving business. Things, I believe, are going on well at this time of writing, and I am glad for the landlady's daughter and her mother. Sextons and undertakers are the cheerfullest people in [9] the world at home, as comedians and circus-clowns are the most melancholy [10] in [11] their domestic circle.

O. W. Holmes.

1. Use *aboutir à ce que*. 2. *tout droits*. 3. Use *lâcher étourdiment la remarque*. 4. *nous autres*. 5. Say "his sister." 6. *un bon ami*. 7. Introduce *voir*. § 16. 8. *bien*. § 109, note 2. 9. Care! 10. Add *qui soient*. 11. Expand: "when they are [*se trouver*] in."

104. DEMOCRACY

Democracy, we are well aware, what is called "self-government" of the multitude by the multitude, is in words the thing everywhere passionately clamoured for at present.[1] Democracy makes rapid progress in these latter times, and ever more rapid, in a perilous accelerative ratio [2]; towards democracy, and that only, the progress of things is everywhere tending as to the final goal and winning-post. So think, so clamour the multitudes everywhere. And yet all men may see, whose sight is good for much,[3] that in democracy can lie no finality; that with the completest winning [4] of democracy there is nothing yet won—except emptiness, and the free chance to win! Democracy is, by the nature of it, a self-cancelling business[5]; and gives in the long-run a net result of *zero*. . . . Democracy never yet, that we heard of,[6] was able to accomplish much work, beyond that same cancelling of itself. In Rome and Athens, as elsewhere, if we look practically,[7] we shall find

that it was not by loud voting and debating of many, but by wise insight and ordering [8] of a few that the work was done. So is it ever, so will it ever be.

T. CARLYLE.

1. Turn by "is what is demanded [*revendiquer*] everywhere at present with loud cries and in passionate words." 2. Use *aller en s'accélérant toujours* (§ 7 (vi.)), and render "perilous" adverbially. 3. Say "is passably good." 4. Say "victory." 5. Turn by "Democracy is by its nature an operation of auto-suppression." 6. *à ce que nous sachions.* 7. Say "if we consider reality." 8. Say "intuition and authority."

105. UNCLE VENNER

There was something tough and vigorous about him,[1] that not only kept him in daily breath,[2] but enabled him to fill a place which would else have been vacant in the apparently crowded world. To go of errands, with his slow and shuffling gait, which made you doubt [3] how he ever was to arrive anywhere; to saw a small household's foot or two of fire-wood, or knock to pieces an old barrel, or split up a pine board, for kindling-stuff [4]; in summer, to dig the few yards of garden ground [5] appertaining to a low-rented [6] tenement; in winter, to shovel away the snow from the side-walk, or open paths to the wood-shed, or along the clothes-line; such were some of the essential offices which Uncle Venner performed among at least a score of families. Within that circle he claimed the same sort of privilege, and probably felt as much warmth of interest,[7] as a clergyman does [8] in the range [9] of his parishioners. Not that he laid claim to [10] the tithe pig; but, as an analogous mode of reverence, he went his rounds,[11] every morning, to gather up the crumbs of the table and overflowings [12] of the dinner-pot, as food for a pig of his own.[13]

N. HAWTHORNE.

1. Turn by "He had . . ." 2. Say "in life." 3. "which made you doubt" can be rendered concisely by *à se demander*. For this

use of *à*, see § 94 (i.). 4. Say "for lighting the fire." 5. Omit "ground." 6. Render by *humble*. 7. Say "an interest no less warm." 8. Omit. 9. Use *le cercle*. 10. *prétendre à*. 11. *faire ses tournées*. 12. *le trop-plein*. 13. Say "with which he fed his own pig."

106. MY FIRST RIDE—I

Off went the cob at a slow and gentle trot, too fast, however, for so inexperienced a rider. I soon felt myself sliding off,[1] the animal perceived it too, and instantly stood stone still[2] till I had righted myself; and now the groom came up: "When you feel yourself going,[3]" said he, "don't lay hold of the mane, that's no use; mane never yet saved a man from falling, no more than straw from drowning; it's his sides you must cling to with your calves and feet, till you learn to balance yourself. That's it, now abroad with you[4]; I'll bet my comrade a pot of beer that you'll be a regular rough-rider[5] by the time[6] you come back.[7]" And so it proved; I followed the directions of the groom, and the cob gave me every assistance.[8] How easy is riding, after the first timidity is got over,[9] to supple and youthful limbs; and there is no second fear. The creature[10] soon found that the nerves of his rider were in proper tone.[11] Turning his head half-round he made a kind of whining noise, flung out a little foam, and set off.

1. *à terre*. 2. *s'arrêter net*. 3. Say "gliding." 4. *filez à travers champs*. 5. *un vrai dresseur de chevaux*. 6. Say "when." 7. Tense? 8. Use *seconder de son mieux*. 9. Say "once the first feeling [*le mouvement*] of timidity passed," using an absolute construction. § 90 (i.). 10. *la bête*. 11. Say "had the required [*voulu*] tone."

107. MY FIRST RIDE—II

In less than two hours I had made the circuit of the Devil's Mountain, and was returning along the road, bathed with perspiration,[1] but screaming with delight; the cob laughing in his equine way, scattering foam and

pebbles to the left and right, and trotting at the rate of sixteen miles an hour.[2] Oh, that ride! that first ride!—most truly it was an epoch [3] in my existence; and I still look back to it with feelings of longing and regret. People may talk of [4] first love—it is a very agreeable event, I dare say—but give me [5] the flush, and triumph, and glorious sweat of a first ride, like mine on the mighty cob! My whole frame was shaken, it is true; and during one long week I could hardly move foot or hand; but what of that [6]? By that one trial I had become free, as I may say,[7] of the whole equine species. No more fatigue, no more stiffness of joints, after that first ride round the Devil's Hill on the cob.

G. Borrow.

1. Use the idiom *tout en nage*. 2. *à l'heure*. 3. Use *faire époque*. 4. Say "sing the praises of." 5. Paraphrase, as this use of "give" does not exist in French. 6. Say "what does it matter [*importer*]?" § 53. 7. Turn by "so to speak."

108. THE HOLD OF A HIGHLAND ROBBER

A heath pallet, with the flowers stuck uppermost,[1] had been prepared for him in a recess of the cave, and here, covered with such spare plaids as could be mustered,[2] he lay for some time watching the motions of the other inhabitants of the cavern. Small parties of two or three entered or left the place [3] without any other ceremony than [4] a few words in Gaelic to the principal outlaw, and, when he fell asleep, to a tall Highlander who acted as his lieutenant, and seemed to keep watch during his repose. Those who entered seemed to have returned from some excursion, of which they reported the success,[5] and went without further ceremony to the larder, where, cutting with their dirks their rations from the carcasses which were there suspended, they proceeded to broil and eat them at their own [6] pleasure and leisure. The liquor was under strict regulation,[7] being

served out either by Donald himself, his lieutenant, or a strapping Highland girl, who was the only female that appeared. The allowance of whisky, however, would have appeared prodigal [8] to any but Highlanders.

SIR W. SCOTT.

1. Omit "stuck," and translate "uppermost" by *en dessus*. 2. Say "with some spare [*disponible*] plaids which one managed to gather together." 3. One can omit "the place"; if it is rendered, see § 115. 4. Add "to say." 5. Say "from some excursion which had succeeded for them [dative] and of which they gave an account." 6. Omit. 7. Say "strictly dispensed." 8. Say "excessive."

109. AN UNFORTUNATE MISTAKE—I

In one of the gaps of silence, somebody mentioned the dry and rather nasty subject of human anatomy; whereupon good Mrs. Threadgall straightway [1] brought in [2] her late husband as usual, without mentioning that he was dead. Anatomy she described [3] as the Professor's favourite recreation in his leisure hours. As ill-luck would have it,[4] Mr. Candy, sitting opposite (who knew nothing of the deceased gentleman), heard her. Being the most polite of men, he seized the opportunity of assisting the Professor's anatomical amusements on the spot.

"They have got [5] some remarkably fine skeletons lately at the College of Surgeons," says Mr. Candy, across [6] the table, in a loud cheerful voice. "I strongly recommend the Professor, ma'am, when he next has an hour to spare,[7] to pay them a visit."

You might have heard a pin fall.[8] The company (out of [9] respect to the Professor's memory) all sat speechless.[10] I was behind Mrs. Threadgall at the time, plying her [11] confidentially with a glass of hock. She dropped her head, and said in a very low voice, "My beloved husband is no more."

1. Render by a verbal construction (§ 66 (iii.)), *s'empresser de*. 2. Use *y mêler*, and add "the name of." 3. Use an *incise* (see § 88, (i.)). 4. French says *Le malheur voulut que*. . . . 5. Say "received." 6. Expand: "addressing himself to Mrs. Threadgall sitting on the

other side of the table." 7. Say "the next time he has (tense?) an hour to spare [*de reste*]." 8. Find the French equivalent. 9. § 80 (ii.). 10. Use *interdit*. 11. Say "occupied in pouring out for her [dative]."

110. AN UNFORTUNATE MISTAKE—II

Unlucky Mr. Candy, hearing nothing, and miles away from suspecting the truth, went on across the table [1] louder and politer than ever.

"The Professor may not be aware,[2]" says he, "that the card of a member of the College will admit him, on any day but Sunday, between the hours of ten and four."

Mrs. Threadgall dropped her head right into her tucker, and, in a lower voice still, repeated the solemn words, "My beloved husband is no more." I winked hard at Mr. Candy across [3] the table. Miss Rachel touched his arm. My wife looked unutterable things at him.[4] Quite useless! [5] On he went, with a cordiality that there was no stopping anyhow.[6] "I shall be delighted," says he, "to send the Professor my card, if you will oblige me by mentioning his present address."

"His present address, sir, is *the grave*," says Mrs. Threadgall, suddenly losing her temper,[7] and speaking with an emphasis [8] and fury that made the glasses ring again. "The Professor has been dead these ten years!"

"Oh, good heavens [9]!" says Mr. Candy. Excepting the Bouncers, who burst out laughing, such a blank [10] now fell on the company, that they might all have been going [11] the way of the Professor.

WILKIE COLLINS.

1. Say "still addressing himself to Mrs. Threadgall." 2. Use *ignorer*. 3. Turn by "sitting on the other side of." 4. Say "looked at him with an air full of unutterable things." 5. *Peine perdue!* 6. See § 4, note 3, and say "that there was no means [singular in French] of stopping." 7. Use *perdre patience*. 8. Not *emphase*. § 115; under EMPHASIS. 9. *Grand Dieu!* 10. Say "silence." 11. Turn by "that one might have believed that they were all going to take."

111. THE SPECIALIST

Specialists are the coral[1]-insects that build up [2] a reef. By and by it will be an island, and for aught we know [3] may grow into [4] a continent. But I don't want to be a coral-insect myself. I had rather be a voyager that visits all the reefs and islands the creatures build, and sails over the seas where they have as yet built up nothing. I am a little afraid that science is breeding us down [5] too fast into coral-insects. A man like Newton [6] or Leibnitz or Haller used to paint a picture of outward or inward nature with a free hand,[7] and stand back and look at it as a whole and feel like an archangel [8]; but nowadays you have a Society, and they [9] come together and make a great mosaic, each man bringing his little bit and sticking it in its place, but so taken up with his petty fragment that he never thinks of looking at the picture the little bits make when they are put together. You can't get any talk out of [10] these specialists away from their own subjects, any more than you can get help from a policeman outside of his own beat.[11]

O. W. Holmes.

1. *coralligènes.* 2. Say "little by little." 3. *autant qu'on sache.* 4. Expand: "until it becomes" (infinitive construction). § 94 (ii.). 5. Use *faire dégénérer en.* 6. Say simply "A Newton," etc. 7. Render by *à grands coups de brosse.* 8. Turn by "and they had the sensation of being archangels." 9. Say "this society." 10. Say "[It is] impossible to draw a single word from." 11. *le parcours.*

112. A HOMELY RELIGION

There is something very touching in the Netherlander's relation with his Deity. It is all very vague to him[1]; a jumble of veneration and familiarity, of sanctity and profanity, without any thought of being familiar, or any idea of being profane. There is a homely poetry, an innocent affectionateness in it, characteristic of the [2] people. He talks to his good angel Michel, and to his friend that dear little

Jesus, much [3] as he would talk to the shoemaker over the way,[4] or the cooper's child in [5] the doorway. It is a very unreasonable, foolish, clumsy [6] sort of religion, this theology in wooden shoes; it is half grotesque, half pathetic; the grandmothers pass it on to the grandchildren, as they pass the bowl of potatoes round the stove in the long winter nights [7]; it is as silly as possible, but it comforts them as they carry faggots over the frozen canals or wear their eyes blind [8] over the squares of lace; and it has in it the supreme pathos of a perfect confidence, of an utter child-like and undoubting [9] trust.

OUIDA.

1. For clearness say "He has only a very vague idea of his religion." 2. Say "this." § 57. 3. Render by *un peu*. 4. Say *du coin*. 5. Expand: "playing on." 6. Say *épais*. 7. Use *veillée* (f.). 8. *s'user les yeux*. 9. Render by a clause, "which knows not doubt." See § 31 (iv.).

113. ADVICE TO A SCHOOLBOY

You complain that the boys laugh [1] at you and do not care [1] about you, and that you are not treated as you were at home. My dear, that is one chief reason for your being sent [2] to school, to inure you betimes to the unavoidable rubs and uncertain reception you may meet with in life. You cannot always be with me, and perhaps it is as well that you cannot.[3] But you must not expect others to show the same concern about you [4] as I should.[5] You have hitherto been a spoiled child, and have been used to having your own way [6] a good deal, both in the house and among your play-fellows, with whom you were too fond of being a leader: but you have good nature [7] and good sense, and will get the better of this in time.[8] You have now got among other boys who are your equals, or bigger and stronger than yourself, and who have something else to attend to besides humouring [9] your whims and fancies, and you feel this as [10] a repulse or piece of injustice. But

the first lesson to learn is that there are other people in the world besides yourself. There are a number of boys in the school where you are whose amusements and pursuits (whatever they may be) are and ought to be of as much consequence to them as yours can be to you, and to [11] which therefore you must give way [11] in your turn. The more [12] airs of childish self-importance you give yourself, you will only expose yourself to be the more thwarted and laughed at.

W. HAZLITT.

1. Nouns could be used here. See § 1. 2. See § 6. Say "for which you have been sent." 3. Say "and it is perhaps a blessing [*un bien*]." 4. Use *marquer de l'intérêt à quelqu'un.* 5. Omit "should." 6. Use *agir à sa guise.* 7. *avoir bon caractère.* 8. Say "overcome this habit with time." 9. *se prêter à.* 10. Say "that appears to you." 11. Use *s'incliner devant.* 12. Recast the sentence as follows: "The more you assume [tense?] the attitude of a child full of [*pénétré de*] its importance, the more you will expose yourself to refusals and ridicule."

114. PIP LEAVES FOR LONDON

It was a hurried breakfast with no taste in it. I got up from the meal,[1] saying with a sort of briskness, as if it [2] had only just occurred to me, "Well! I suppose I must be off!", and then I kissed my sister, who was laughing, and nodding and shaking in her usual chair, and kissed Biddy, and threw my arms around Joe's neck. Then I took up my little portmanteau and walked out.[3] The last [4] I saw of them was when I heard a scuffle behind me, and looking back, saw Joe throwing an old shoe after me and Biddy throwing another old shoe. I stopped then, to wave my hat, and dear old Joe [5] waved his strong right arm above his head, crying huskily, "Hooroar!" and Biddy put [6] her apron to her face.

I walked away at a good pace, thinking it was easier to go than I had supposed it would be, and reflecting that it would never have done to have an old shoe thrown [7] after

the coach, in sight of all the High Street. I whistled and made nothing of going.[8] But the village was very peaceful and quiet, and the light mists were solemnly rising, as if to show me the world, and I had been so innocent and little there, and all beyond was so unknown and great, that in a moment with a strong heave and sob [9] I broke into tears. It was by the finger-post at the end of the village, and I laid my hand upon it, and said, "Good-bye, O my dear, dear friend!"

CHARLES DICKENS.

1. Say "from table." 2. Say "thé idea." 3. See § 13 (i.). 4. Add "thing." 5. See § 57, note. 6. *porter*. 7. Turn by "and thinking of the disastrous effect [which would have been] produced if they had thrown old shoes." 8. Put a semicolon after "whistled," and continue: *Ce n'était pas une affaire de s'en aller*. 9. Say "my breast heaving with [*soulevé de*] a sob."

115. A FASHIONABLE LECTURER

The fishermen at first did not take cordially to him [1]; but their wives attended his lectures from [2] curiosity, and brought their husbands with them on nights not favourable to fishing [3]; and by degrees he won on their attention, and they took pleasure in hearing him, though [4] they learned nothing from him that was of any use in their trade. But he seemed to exalt their art in the eyes of themselves and others, and he told them some pleasant anecdotes of strange fish, and of perilous adventures of [5] some of their own craft,[6] which led in due time to the crowding of his gallery.[7] The ladies went,[8] as they always will go, to lectures, where they fancy they learn something, whether they learn anything or not; and on these occasions, not merely to hear the lecturer, but to be seen by him. To [9] them, however attractive the lecture might have been, the lecturer was more so. He was an irresistible temptation [10] to matrons with marriageable daughters, and wherever he sojourned he was overwhelmed with invitations. It was a

contest who should have him [11] to dinner, and in the simplicity of his heart he ascribed to admiration of his science and eloquence all the courtesies and compliments with which he was everywhere received.

T. L. PEACOCK.

1. Turn by "At first he scarcely aroused any enthusiasm among the fishermen." 2. Expand: "attracted by." 3. Say "at night, when the weather was not favourable for fishing [noun]." 4. See § 92 (iv.). 5. Expand: "[which had] happened to." 6. Say "of their comrades." 7. Turn by "which did not fail in due time to fill the gallery." 8. Continue as follows: "to his lectures, according to the habit which is peculiar to them of following any lecture where . . ." 9. § 81 (i.). 10. Use a verbal construction. § 22. 11. This can be rendered idiomatically by *C'était à qui l'inviterait.*

116. THE MEDITERRANEAN

There it is—the sacred sea. The sea of all civilisation, and almost all history, girdled by the fairest countries in the world; set there that human beings from all its shores might mingle with each other, and become humane—the sea of Egypt, of Palestine, of Greece, of Italy, of Byzant, of Marseilles, and this Narbonnaise, "more Roman than Rome herself," to which we owe the greater part of our own progress; the sea, too, of Algeria, and Carthage, and Cyrene, and fair lands now desolate, surely not to be desolate for ever—the sea of civilisation. Not only to the Christian, nor to the classic scholar,[1] but to every man to whom the progress of his race from barbarism toward humanity is dear,[2] should the Mediterranean Sea be [3] one of the most august and precious objects [4] on this globe; and the first sight of it [5] should inspire reverence and delight, as of coming home [6]—home to a rich inheritance in which he has long believed [7] by hearsay,[8] but which he sees [7] at last with his own mortal corporal eyes.

CHARLES KINGSLEY.

1. *l'érudit de lettres antiques.* 2. Use *passionner.* 3. *fournir.* 4. Add "of meditation." 5. Use a verbal construction. 6. Say

"all the reverence and delight which he would experience on entering the domain of his fathers"; then omit "home to" and place "a rich inheritance" in apposition. 7. Render by the conditional. 8. *pour en avoir entendu parler*. For this use of *pour*, see § 93 (i.).

117. PORTRAIT OF MR. SQUEERS

Mr. Squeers's appearance was not prepossessing. He had but one eye, and the popular prejudice runs [1] in favour of two. The eye he had was unquestionably useful, but decidedly not ornamental: being of a greenish-grey, and in shape [2] resembling the fanlight of a street door.[3] The blank [4] side of his face was much wrinkled and puckered up, which gave him a very sinister appearance, especially when he smiled, at which times [5] his expression bordered closely on the villainous.[6] His hair was very flat and shiny save at the ends, where it was brushed stiffly up from [7] a low protruding forehead, which assorted well with his harsh voice and coarse manner.[8] He was about two or three and fifty, and a trifle below the middle size; he wore a white neckerchief with long ends, and a suit of scholastic black [9]; but his coat-sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes, and as if he were in a perpetual state of astonishment at finding himself so respectable.

CHARLES DICKENS.

1. Say "is." 2. *par la forme*. 3. Say "built [*pratiquer*] over doors, on the street." 4. *incomplet*. 5. Say "for then." 6. Turn by "recalled closely [*à peu de chose près*] that of a villain." 7. Say "where the brush raised them stiff above." 8. *allures* (f. pl.). 9. Say "of a black which smacked of the schoolmaster," and use *sentir le* (or *son*) *maître d'école*.

118. A CLEVER THRUST

"This is not to be borne. Miss Bennett, I insist on being satisfied.[1] Has he, has my nephew, made you an offer of marriage?"

"Your Ladyship [2] has declared it [3] to be impossible."

"It [3] ought to be so; it must be so while [4] he retains [5] the use of his reason. But *your* arts and allurements may, in a moment of infatuation, have made him [6] forget what he owes to himself and to his family. You may have drawn him in.[7]"

"If I have, I shall be the last person to confess it."

"Miss Bennett, do you know who I am? I have not been accustomed to such language as this. I am almost the nearest relation he has in the world, and am entitled to know all his dearest concerns.[8]"

"But you are not entitled to know *mine*; nor [9] will such behaviour as this ever induce me to be explicit."

"Let me be rightly understood. This match,[10] to which you have the presumption to aspire, can never take place. No, never. Mr. Darcy is engaged to *my daughter*. Now, what have you to say?"

"Only this,—that if he is so,[11] you can have no reason to suppose that he will make an offer to me.[12]"

JANE AUSTEN.

1. Use *être fixé là-dessus*. 2. *Milady*. 3. *la chose*. 4. Say "as long as." 5. Tense? 6. Care! 7. Use *attirer dans un piège*. 8. Say "all that touches him closely [*de près*]." 9. § 97. 10. Here *alliance* (f.). 11. Expand. 12. Say "that he will offer his hand to *me*."

119. BIDEFORD

All who have travelled through the delicious scenery of North Devon must needs [1] know the little white [2] town of Bideford, which slopes upwards [3] from its broad river paved with yellow sands, and many-arched old bridge where salmon wait for autumn floods, toward the pleasant upland [4] on the west. Above the town the hills close in, cushioned with deep oak woods, through which juts [5] here and there a crag of fern-fringed slate; below they lower,

and open more and more in softly-rounded knolls, and fertile squares of red and green, till they sink into the wide expanse of hazy flats,[6] rich salt marshes, and rolling sand-hills, where Torridge joins her sister Taw, and both together flow quietly toward the broad surges of the bar, and the everlasting thunder of the long Atlantic swell. Pleasantly [7] the old town stands there,[8] beneath its soft Italian [9] sky, fanned day and night by the fresh ocean breeze.

CHARLES KINGSLEY.

1. Use *forcément*. 2. See § 34 (i.). 3. Use *étager ses pentes*. 4. *les hautes terres*. 5. *faire saillie*. 6. *terrains plats*. 7. Use an adjective; see § 66 (iv.) (*c*). 8. Stress. § 98. 9. Say "of an Italian softness."

120. CHARACTER OF SIR JOHN MOORE

Thus ended the career of Sir John Moore, a man whose uncommon capacity [1] was sustained by [2] the purest virtue, and governed by a disinterested patriotism more in keeping with the primitive [3] than the luxurious [4] age of a great nation. His tall, graceful person, his dark, searching eyes, strongly-defined [5] forehead, and singularly expressive mouth, indicated a noble disposition and a refined understanding. The lofty sentiments of honour habitual to his mind [6] were adorned by a subtle, playful wit, which gave [7] him in conversation an ascendancy he always preserved by the decisive [8] vigour of his actions. He maintained the right with a vehemence bordering upon fierceness, and every important transaction in which he was engaged increased his reputation for talent, and confirmed his character as a stern enemy to vice, a steadfast friend to merit, a just and faithful servant of his country. The honest loved him, the dishonest feared him. For while he lived he did not shun,[9] but scorned and spurned the base,

and with characteristic propriety [10] they spurned at him [11] when he was dead.

SIR WILLIAM NAPIER.

1. Say "rare talents." 2. Use *s'appuyer sur*. 3. Add "simplicity." 4. See § 115: under LUXURY. 5. *accusé*. 6. Say "which inspired him." 7. Use *valoir*. 8. Render by a noun. See § 27. 9. Say "far from shunning," omitting "but" later, and for the construction, see § 71, note 1. 10. Say "as one might expect from them *de leur part*." 11. Turn by "covered him with opprobrium."

121. PROOFS—I

"Why,[1] he would be a bad armourer, Father Simon, that could not with his own blow make proof of his own workmanship.[2] If I did not sometimes cleave a helmet, or strike a sword's point through a harness, I should not know what strength of fabric to give them [3]; and might jingle together such pasteboard work as yonder Edinburgh smiths think not shame [4] to put out [5] of their hands."

"Aha—now would I lay a gold crown thou hast had a quarrel with some Edinburgh Burn-the-wind upon that very ground [6]?"

"A quarrel!—no, Father," replied the Perth armourer, "but a measuring of swords [7] with such a one upon St. Leonard's Crags, for the honour of my bonny city, I confess. Surely you do not think I would quarrel with a brother craftsman [8]?"

"Ah, to a surety, no. But how did your brother craftsman come off [9]?"

1. *Ma foi*. 2. Use *savoir-faire* (m.). 3. Say "the degree of strength I ought to give to the armour [plural] which I make." 4. Turn by "I should make some of cardboard, like those which the Edinburgh smiths are not ashamed." 5. *laisser sortir*. 6. *à ce sujet*. 7. Say "I have measured my sword." 8. *un confrère*. 9. Use *s'en tirer*.

122. PROOFS—II

"Why, as one with [1] a sheet of paper on his bosom might come off from the stroke of a lance—or rather, indeed, he came not off at all; for, when I left him, he was lying in the Hermit's Lodge daily expecting death, for which Father Gervis said he was in heavenly preparation.[2]"

"Well—any more measuring of weapons[3]?" said the glover.

"Why, truly, I fought an Englishman at Berwick besides, on the old question of the Supremacy, as they call it—I am sure you would not have me slack at that debate[4]?—and I had the luck to hurt him on the left knee."

"Well done for St. Andrew!—to it again. Whom next had you to deal with?" said Simon, laughing at the exploits of his pacific friend.

"I fought a Scotchman in the Torwood," answered Henry Smith, "upon a doubt which was the better swordsman,[5] which, you are aware, could not be known or decided without a trial. The poor fellow lost two fingers."

"Pretty well for the most peaceful lad in Perth, who never touches a sword but in the way of [6] his profession."

SIR WALTER SCOTT.

1. Say "like a man who had only," and for the tense, see § 68 (vii.). 2. Turn by "and Father Gervis [*Gervais*] told me that he was preparing himself for it like a good Christian." 3. Say "have you measured your sword with some other?" 4. Paraphrase: "You would not have wished to see me lacking in firmness in supporting such a cause." 5. Say "to know which of us handled the sword better." 6. Say "relatively to."

123. THE VALUE OF BANNOCKBURN

We cannot over-estimate the value of Bannockburn to us[1] as a people. Had we been subdued,[2] never would we have mixed kindly[3] in union with England. We

should have been like Ireland, full of heart-burnings, jealousies, reluctance, hatred, strife, misery. Bannockburn stamped and sealed us as [4] a people with a national history. After we could well afford [5] to be magnanimous, generous, and friendly in every arrangement with the great sister nation, whom we had so triumphantly repelled. A broad calm of conscious dignity, a liberal national atmosphere, thus settled [6] for ever around the glad head of Scotland. All this has operated in a twofold way upon our distinctive Scottish character and literature. It [7] has made us proud of the "auld Scottish glory," and so far has tended to perpetuate its [8] language and modes of life. But, on the other hand, and with much greater actual [9] effect, I think, it [7] has also tended to break down the barriers betwixt [10] us and England, and make us become one with her the more quickly. Thus our peculiar Scottish character, and with it our peculiar Scottish poetry, is passing away.[11] The introduction of railways into our secluded glens is still further and still more rapidly breaking down our northern individualities, and fusing us in the general vitalities of England.

THOMAS AIRD.

1. Expand: "the importance which the battle of Bannockburn has had for us." 2. Can be rendered concisely by the past participle in apposition. § 91 (vi.). 3. Make this an adjective qualifying "union." 4. *nous a tous l'estampille et le sceau de.* 5. Use *se pouvoir mettre.* 6. Introduce *venir.* § 16. 7. Use a noun, such as *souvenir.* 8. Say "of Scotland." 9. Not *actuel.* § 115; under ACTUAL. 10. Expand: "which interposed themselves between." 11. Introduce *en voie de.* § 7 (vi.), note.

124. THE CHRISTMAS DINNER—I

As to the dinner, it's perfectly delightful — nothing goes wrong,[1] and everybody is in the very best of spirits,[2] and disposed to please and be pleased. Grandpapa relates a circumstantial account of the purchase of the turkey, with

a slight digression relative to the purchase of previous turkeys, on former Christmas-days, which grandmamma corroborates in [3] the minutest particular. Uncle George tells stories, and carves poultry, and takes wine, and jokes with the children at the side[4]-table, and winks at the cousins that are making love, or being made love to, and exhilarates everybody with his good humour and hospitality; and when, at last, a stout servant staggers in [5] with a gigantic pudding, with a sprig of holly on the top,[6] there is such a laughing, and shouting, and clapping of little chubby hands, and kicking up of fat dumpy legs, as can only be equalled [7] by the applause with which the astonishing feat of pouring lighted brandy into mince-pies [8] is received by the younger visitors.

1. Use *aller de travers*. 2. Render concisely by *être en train*. 3. *jusqu'au*. 4. Say "small." 5. See § 13 (ii.). 6. Use *surmonté de*. 7. Turn simply by "the laughing," etc. (use nouns; § 4, note 4), "can only be equalled." 8. Use *les petits pâtés*, as there is no French equivalent.

125. THE CHRISTMAS DINNER—II

Then the dessert!—and the wine!—and the fun [1]! Such beautiful speeches, and *such* songs, from Aunt Margaret's husband, who turns out to be [2] such a nice man, and *so* attentive to grandmamma! Even grandpapa not only sings his annual song with unprecedented vigour, but on being honoured with an unanimous *encore*,[3] according to annual custom, actually [4] comes out with [5] a new one which nobody but grandmamma ever heard before; and a young scapegrace of a cousin, who has been in some disgrace with the old people, for certain heinous sins of omission and commission—neglecting [6] to call, and persisting [6] in drinking Burton Ale—astonishes [7] everybody into convulsions of laughter by volunteering the most extraordinary comic

songs that ever were heard. And thus the evening passes, in a strain [8] of rational good-will and cheerfulness, doing more to awaken the sympathies of every member of the party in behalf of his neighbour, and to perpetuate their good feeling during the ensuing year, than half the homilies that have ever been written, by half the divines that have ever lived.

CHARLES DICKENS.

1. *les farces*. 2. Say "who reveals himself as." 3. *un bis*. 4. Not *actuellement*! (§ 115.) Use *voilà que*. 5. Use *entamer*; in familiar speech one can use *sortir* transitively in this sense. 6. Render by nouns. 7. Turn by "without waiting to be asked, astonishes and convulses everybody with laughter with the most," etc. 8. *sur un ton*.

126. THE PHILOSOPHY OF MONTAIGNE

The essence of his philosophy is a kind of cynical common-sense. He will risk nothing in life; he will keep to the beaten track; he will not let passion blind or enslave him; he will gather around him what good he can, and will therewith endeavour to be content. He will be, as far as possible, self-sustained [1]; he will not risk his happiness in [2] the hands of man, or of woman either. He is shy [3] of friendship, he fears love, for he knows that both are dangerous. He knows that life is full of bitters,[4] and he holds it wisdom that a man should console himself, as far as possible, with its sweets,[5] the principal of which are peace, travel, leisure, and the writing [6] of essays. He values obtainable [7] Gascon bread and cheese more than the unobtainable stars. He thinks crying for [8] the moon the foolishest thing in the world. He will remain where he is. He will not deny that a new world may exist beyond the sunset, but he knows that to reach the new world there is a troublesome Atlantic to cross; and he is not in the least certain that, putting aside [9] the chance of being

drowned on the way, he will be one whit happier in the new world than he is in the old.

ALEXANDER SMITH.

1. Use *se suffire*. 2. Expand: "by placing it in." 3. Use *se défier de*. 4. Render by *déboires* (m. pl.). 5. Expand: "by means of the sweets of existence." 6. Say "the pleasure of writing." 7. *accessible*. 8. Expand: "in order to have." 9. *sans compter*.

127. DUEL BETWEEN BAYARD AND SOTOMAYOR—I

The Spaniard was of a large and powerful frame, and endeavoured to crush his enemy by weight of blows, or to close with [1] him and bring him to the ground. The latter, naturally [2] inferior in strength, was rendered still weaker by a fever, from which he had not entirely recovered. He was more light and agile than his adversary, however; and superior dexterity enabled him not only to parry his enemy's stroke, but to deal him occasionally one of his own, while [3] he sorely distressed him by the rapidity of his movements. At length, as the Spaniard was somewhat thrown off his balance by an ill-directed blow, Bayard struck him so sharply on the gorget that it [4] gave way, and the sword entered his throat. Furious with [5] the agony [6] of [7] the wound, Sotomayor collected all his strength for a last [8] struggle, and, grasping his antagonist in his arms, they both rolled in the dust together.

1. Use *saisir à bras le corps*. 2. Meaning? 3. Use *tout en* + gerund. § 7 (i.), note 3. 4. Avoid ambiguity. 5. Say "rendered furious by." 6. Not *agonie*. § 115. 7. Expand: "which his wound caused him." 8. See § 115.

128. DUEL BETWEEN BAYARD AND SOTOMAYOR—II

Before either could extricate himself, Bayard, who had retained his poniard in his left hand during the whole combat, while the Spaniard's had remained in his belt, drove the steel with such convulsive strength under his

enemy's eye, that it pierced quite through [1] the brain. After the judges had awarded the honours of the day to Bayard, the minstrels as usual began to pour forth [2] triumphant strains in praise of the victor; but the good knight commanded them to desist, and, having first prostrated himself on his knees in gratitude for his victory, walked slowly out of the lists, expressing a wish that the combat had had a different termination, so [3] that his honour had been saved.[4]

W. H. PRESCOTT.

1. Use *traverser de part en part.* 2. Use *entonner.* 3. Meaning? 4. *sauf.*

129. MRS. GAMP

She was a fat old woman, this Mrs. Gamp, with a husky voice and a moist eye, which she had a remarkable power [1] of turning up, and only showing the white of. Having very little neck, it cost her some trouble to look over [2] herself, if one may say so, at those to whom she talked. She wore a very rusty [3] black gown, rather the worse for snuff,[4] and a shawl and bonnet to correspond.[5] In these dilapidated articles of dress she had, on principle, arrayed herself, time out of mind,[6] on such occasions as the present; for this at once expressed a decent amount of veneration for the deceased, and invited the next-of-kin to present her with a fresher suit of weeds: an appeal so frequently successful, that the very fetch and ghost [7] of Mrs. Gamp, bonnet and all,[8] might be seen hanging up, any hour in the day, in at least a dozen of the second-hand clothes' shops about Holborn. The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen, and it was difficult to enjoy her society without becoming conscious of a smell of spirits.

CHARLES DICKENS.

1. Say "peculiar talent." 2. Say "beyond." 3. Use *râpé.* 4. Turn by "somewhat deteriorated by the use of snuff." 5. *à l'avenant.* 6. Work in *je ne sais combien.* 7. *le spectre même.* 8. Say "and the rest."

130. SMALL ECONOMIES

I have often noticed that almost everyone has his own individual small economies,[1] careful habits of saving fractions of pennies in some one peculiar direction,[2] any disturbance of which[3] annoys him more than spending shillings or pounds on some real extravagance. An old gentleman of my acquaintance, who took the intelligence of[4] the failure of a bank, in which some of his money was invested, with stoical mildness, worried his family all through a long summer's day, because someone had torn (instead of cutting) out the written leaves[5] of his now useless bankbook; of course the corresponding pages at the other end came out[6] as well, and this little unnecessary waste of paper chafed him more than all the loss of his money. Envelopes fretted his soul terribly[7]; the only way in which he could reconcile himself to such a waste of his cherished article was by patiently turning inside out all that were sent to him, and so making them serve again. Even now, though tamed by age, I see him casting wistful[8] glances at his daughters when[9] they send a whole instead of a half-sheet of notepaper, with the three lines of acceptance to an invitation written on only one of the sides.

MRS. GASKELL.

1. Turn by "has his own [*à soi*] manner of making small economies." 2. Say "for a particular outlay." 3. Continue as follows: "and which, when it is disturbed in the slightest [*tant soit peu*]." 4. Say "heard of." 5. *feuillets* (m. pl.). 6. Use *se détacher*. 7. Paraphrase. 8. Say *chargés de regret*. 9. Make the rest of the sentence run as follows: "in order to accept an invitation of which the three-line reply only covers one side of notepaper, they send a whole sheet, whereas [*alors que*] a half-sheet would have sufficed [*faire l'affaire*]."

COMPLETE VOCABULARY TO PARTS I AND II

A number between brackets after a word denotes the Passage in which that word should be used

Abandon, to: *abandonner*
abate, to: *diminuer*
abbey: *l'abbaye*, f.
abbot: *l'abbé*, m.
abbot-like: *abbatial*
ability: *l'habileté*, f.; *la capacité, le talent*
able, to be: *pouvoir*; *être de force à*
abode: *le gîte*
abound (with), to: *abonder (en)*
about: *environ, autour de, aux environs de*; *vers, sur*; to be — to: *être sur le point de, aller* + infinitive
above: (of time) *plus de*; — all: *avant tout* [*se répandre* (92)
abroad: *à l'étranger*; to go —: *s'étranger*
absolutely: *absolument*
absurd: *absurde*
abundance: *l'abondance*, f.; in —: *en abondance, à foison*
accelerate, to: *accélérer*
accent: *l'accent*, m.
accession: *l'avènement* (m.) (*au trône*)
accident: *l'accident*, m.
accompany, to: *accompagner*
accomplish, to: *remplir*
accord, to: *accorder*
according to: *selon*
accost, to: *accoster*
account: *la relation*; of —: *d'importance*; on — of: *à cause de, par suite de*; on many —s: *sous bien des rapports*
accumulate, to: *amasser*
accurately: *correctement*
achieve, to: *achever*
achievement: *l'exploit*, m.
acquaintance: *la connaissance*
acre: *l'arpent*, m.; —s: *les terres* (50)
across: *à travers*
action: *l'action*, f.
active: *actif*
activity: *l'activité*, f.
actor: *l'acteur*, m.
add, to: *ajouter*
addition, in: *en plus*
address: *la façon de parler*; to — *adresser*
adhere to, to: *observer*
adherent: *le partisan*
adjacent: *voisin, adjacent*
admirable: *admirable*
admiral: *l'amiral*, m.
admiration: *l'admiration*, f.
admit, to: *admettre*
adorn, to: *orner, parer*
adornment: *la parure*
advance, to: *avancer, s'avancer*
advantage of, to take: *profiter de*
adventure: *l'aventure*, f.
advice: *le conseil*
affair: *l'affaire*, f.
affecting: *touchant*
affection: *l'affection*, f., *l'amitié*, f.
affectionate with: *affectueux envers*
afflict, to: *affliger*
afford, to: *présenter*; to — something: *se payer qqch.*
afield: *dans les champs*; *à la belle étoile, sous les étoiles*

afraid, to be: *craindre, avoir peur*
after: *après, après que*; year — year: *d'année en année*; day — day: *chaque jour*
afternoon: *après-midi*, m. or f.
afterwards: *plus tard*; for ever —wards: *à l'avenir*
again: *de nouveau, encore une fois, une seconde fois*; frequently *re* + simple verb
against: *contre*
age: *l'âge*, m.; *le siècle, la période*; in the middle —s: *au moyen âge*
agent: *l'agent*, m.
ago: *il y a*; *auparavant*
agony: *la souffrance*
agree with, to: *être en harmonie avec, être d'accord avec, concorder avec*
agreeable: *agréable*
agreeably to: *conformément à*
aha!: *ah! ah!*
aid: *l'aide*, f.; to —: *contribuer à*
air: *l'air*, m.
alacrity, with great: *à toute vitesse*
alas!: *hélas!*
ale: *la bière*
alien: *étranger*
alike: *également*
alive, to be: *être en vie, être de ce monde*
all: *tout, entier*; at —: *du tout, tant soit peu*
alley: *le passage*
alliance: *l'alliance*, f.
allow, to: *permettre* (*à qqn. de faire qqch.*)
almost: *presque, à peu de chose près, ou peu s'en faut*
alone: *seul*; *seulement, uniquement*
along: *le long de, par*
already: *déjà*
also: *aussi, également*
altar, the high: *le maître autel*
alter the position of sg., to: *changer qqch. de place*
altogether: *tout à fait*
always: *toujours*
ambassador: *l'ambassadeur*, m.
ambition: *l'ambition*, f.
ambuscade: *l'embuscade*, f.
ambush, in: *embusqué*
amen: *amen*
amend, to: *réformer*
amidst: *au milieu de, parmi*
among(st): *parmi, au milieu de*
amusement: *le plaisir*
analyse, to: *analyser*
anchor: *l'ancre*, f.
ancient: *ancien*; the —s: *les anciens*, m. pl.
anew: *de nouveau*
anger: *la colère*
angry: *exaspéré*
animal: *l'animal*, m., *la bête*
annihilation: *l'annihilation*, f.
announce, to: *annoncer*
another: *de plus*
answer: *la réponse*; to —: *répondre*
anteroom: *l'antichambre*, f.
antiquated: *suranné*
antiquity: *l'antiquité*, f.
anxiety: *l'inquiétude*, f.
anxious: *inquiet*; *jaloux* (17)
any: *tout, aucun, n'importe quel, quelconque*
anyone: *qui que ce soit*
anything: *quoi que ce soit*
anywhere: *n'importe où*; — but: *autre part que, ailleurs que*
apart, to keep: *se tenir à l'écart*
apparition: *l'apparition*, f.
appear, to: *paraître, apparaître*; *donner l'impression de* (82)
appearance: *l'air*, m.; *l'apparition*, f.; first —: *l'éclosion*, f. (20)
appetite: *la passion*
apple-tree: *le pommier*
apply, to: *appliquer*
appoint, to: *fixer, désigner*
apprise, to: *avertir*
approach: *l'accès*, m.; to —: *s'approcher de*; *avoisiner* (58)
approaching: *imminent*
approximately: *à peu près*
aquiline: *aquilin*
arch: *l'arche*, f.

archangel: *l'archange*, m.
archer: *l'archer*, m.
archipelago: *l'archipel*, m.
ardent: *ardent*
argument: *l'argument*, m.
arise, to: *se lever* (*de son siège*); *s'élever*; *survenir*; to — in: *se présenter à* (61)
aristocracy: *l'aristocratie*, f., *les nobles*, m. pl.
arm: *le bras*; to —: *s'armer*; —ed with: *armé de*; —s: *les armes*, f. pl.; coat of —s: *les armoiries*, f. pl.
army: *l'armée*, f.
aroma: *l'arome*, m.
aromatic: *aromatique*
around: *autour*, *autour de*, *à la ronde*
arrange, to: *disposer*
arrangement: *l'arrangement*, m.
arras: *la tenture*
arrest, to: *arrêter*
arrival: *l'arrivée*, f.
arrive, to: *arriver*
arrow: *la flèche*
art: *l'art*, m.
article: *l'article*, m.
artifice: *la ruse*
artist: *l'artiste*, m.
as: *comme*; *que*; *de même* (*façon*) *que*, *ainsi que*, *tel que*; *en tant que*, *en qualité de*; *alors que*; *à mesure que*; as . . . as: *aussi . . . que*, *si . . . que*; — to, — for: *quant à*; — if: *comme*; — though: *comme si*; — well —: *ainsi que*, *aussi bien que*
ascendant: *l'ascendant*, m.; to gain the — over: *prendre l'ascendant sur*
ascent: *l'ascension*, f.
ascertain, to: *découvrir*
ash: *le frêne*
ashamed: *honteux*
ask, to: *demander*; *se renseigner*; to — for something: *demander qqch.*; to — something of someone: *demander qqch. à qqn.*; to — someone to do something: *demander à qqn. de faire qqch.*, *prier qqn. de faire qqch.*
asleep: *endormi*; to fall —: *s'endormir*
aspect: *l'aspect*, m.
aspire after, to: *aspirer à*, *briguer*
assail, to: *assaillir*
assemble, to: *rassembler*, *s'assembler*
assert, to: *affirmer*
associated, to be: *s'associer*
assume, to: *prendre*
assure, to: *assurer*
assuredly: *assurément*
astonish, to: *étonner*
astonishment: *l'étonnement*, m.
attachment: *l'attrait*, m.; — to: *l'affection* (f.) *pour*
attack: *l'attaque*, f.; to —: *attaquer*
attempt: *la tentative*, *l'essai*, m.; to —: *essayer* (*de*), *tenter* (*de*), *chercher* (*à*)
attend, to: *assister à*; to — to: *s'occuper de*, *se préoccuper de*
attendant: *le serviteur*; —s: *la suite*
attention: *l'attention*, f.; *le regard*
attentively: *attentivement*
attract, to: *attirer*
autumn: *l'automne*, m. or f.
averse to, to be: *avoir une aversion pour*
avoid, to: *éviter*
awake, to: *éveiller*; *s'éveiller*, *se réveiller*
away: *au loin*
ay: *oui*; *je ne dis pas*
axe: *la hache*

Babbling: *le murmure*
baby: *le marmot* (brat)
back: *le dos*, *le derrière*; *en arrière*; *de derrière*; at his —: *à sa suite*; to be — again: *revenir*
backgammon: *le trictrac*
backward: *arriéré*
bacon: *le lard*

bad: *mauvais*
badly: *mal*
baggage: *le bagage*
balcony: *le balcon*
ball: *la balle*
ballad: *la ballade*; *la complainte*
balmy: *embaumé*
bamboo: *le bambou*
band: *l'association*, f.; *les musiciens*, m. pl.
bandage, to: *bander*
bank: *le bord*
banker: *le banquier*
barbarian: *le barbare*
barbaric: *barbare*
barbarous: *barbare*
bare: *nu, décharné*
barge: *la chaloupe*
bark: *l'esquif*, m., *la chaloupe*
baron: *le baron*
barren: *nu, stérile*
base: *bas*
basket: *la corbeille*
bathed in: *baigné de*
battle: *la bataille, le combat*; — -field: *le champ de bataille*; in open —: *en combat rangé*
bay: *la baie*; at —: *acculé*; to hold at —: *tenir en échec*
be, to: *être, se trouver, demeurer*
beach: *le rivage*
beak: *le bec*
bear, to: *porter, tenir à la main*; *supporter*; to — off: *emporter*
beard: *la barbe*
beast: *la bête*
beat, to: *battre*
beautiful: *beau*
beautify: *embellir*
beauty: *la beauté*
because: *parce que, c'est que*
beckon, to: *faire signe à*
become, to: *devenir*
bed: *le lit, la couche*; beside one's —: *à son chevet*; to go to —: *aller se coucher*; *s'aliter* (on account of illness)
bee: *l'abeille*, f.
beech: *le hêtre*
beef: *le rosbif*
before: *avant, devant, auparavant, avant que*
beggar: *le mendiant*
begin, to: *commencer*
behave, to: *se conduire*
behead, to: *décapiter*
behind: *derrière*
behold, to: *voir, contempler*
being: *l'être*, m., *le mortel, l'homme*, m.
belfry: *le clocher*
belief: *la crédulité*
believe (in), to: *croire* (*à*), *ajouter foi à*
bell: *la cloche*; *le grelot*; *la sonnette*; *la corolle*
belong, to: *appartenir, faire partie de*
beloved: *chéri*
below: *plus bas, dessous, sous, au-dessous de*
bend, to: *bander*; *s'arrondir* (67)
beneath: *sous*; — me: *à mes pieds*
benediction: *la bénédiction*
beside: *à côté de, près de*; — me: *à mes côtés*; —s: *d'ailleurs, en outre, outre que*
besieged: *les assiégés*, m. pl.
bespangle, to: *pailleter*
best: *le meilleur*; to do one's —: *faire de son mieux*
bestow, to: *qualifier de* (21)
betoken, to: *accuser, annoncer, témoigner*
better: *mieux*; *davantage*; I had —: *je ferais mieux de*
between: *entre, au milieu de*
beyond: *au delà* (*de*), *par delà*; *plus loin*; *en dehors de*
bid, to: *ordonner* (*à qqn. de faire qqch.*)
big: *grand*
birch: *le bouleau*
bird: *l'oiseau*, m.
birth: *la naissance*
biscuit: *le biscuit*
bishop: *l'évêque*, m.
bit, a: *du tout*
black: *noir*; — and white: *la grisaille*

blackberry: *la mûre*
blackbird: *le merle*
blackness: *l'obscurité*, f.
blame for, to: *blâmer de*
blaze: *la flamme*
blazing: *flambant*
bleak: *âpre*
bleat, to: *bêler*
bleating: *le bêlement*
bleeding: *sanglant*
blend, to: *se mêler*
bless, to: *bénir*; — me!: *mon Dieu!*
blessing: *le grand bien*
blindless: *privé de stores*
blink, to: *cligner*
block: *le bloc*; *le billot*
blood: *le sang*
bloodhound: *le limier*
bloody: *ensanglanté*
blossom: *la fleur*; to —: *fleurir*
blossoming: *en fleur*
blouse: *la blouse*
blow: *le coup*, *le coup de poing*
blubber: *la graisse de baleine*
blue: *bleu*, *azuré*
bluebell: *la jacinthe sauvage*
blunder: *la faute*
blush, to: *s'empourprer*
blushing: *rougissant*
board: *le carton*
boast, to: *se vanter de*
boat: *le bateau*, *l'embarcation*, f.
body: *le corps*; *la masse*
bold: *hardi*
bolster: *le traversin*
bolt, to: *verrouiller*
bone: *l'ossement*, m.
bonny: *joli*
book: *le livre*
boot: *le soulier*
booth: *la baraque*
border: *la frontière*
born, to be: *naître*
borrico: *la bourrique*
botany: *la botanique*
both: *les deux*, *tous les deux*; both . . . and: *et . . . et*; *à la fois*
bottom: *le bout*
bough: *la branche*, *le rameau*
bound (over), to: *bondir (sur)*
boundary: *la démarcation*
boundless: *sans bornes*
bow: *l'arc*, m.; to —: *s'incliner*
boy: *le (petit) garçon*; *l'enfant*, m.; *l'écolier*, m., *l'élève*, m.
brace: *la paire*
brain(s): *le cerveau*
bramble: *la ronce*
branch: *le rameau*, *la branche*
brandish, to: *brandir*
brave: *brave*, *héroïque*
bravery: *la bravoure*
bravo!: *bravo!*
brawling: *braillard*
break, to: *rompre*, *briser*, *casser*, *se rompre*, *se briser*; to — down: *enfoncer*; to — on: *se briser contre*; to — out: *éclater*; to — through: *se frayer un chemin*
breath: *le souffle*; — of air: *la brise*, *le souffle de vent*
breathe, to: *exhaler*; *respirer*
breed, to: *engendrer*
bride: *la jeune mariée*; *la femme*
bridesmaid: *la demoiselle d'honneur*
bridle-path: *le petit sentier*
brigade: *la brigade*
brigantine: *la brigantine*
bright: *brillant*, *vif*, *intense*
brightness: *la clarté*
brilliance: *l'éclat*, m.
brilliancy: *le brillant*, *l'éclat*, m.
brilliant: *brillant*; to make —: *faire éclater*
bring, to: *apporter*, *amener*; to — about: *causer*; to — back: *rapporter*, *ramener*; to — out: *faire ressortir*; to — up: *habituer* (34)
broad: *large*, *vaste*
broken: *accidenté*; — -down: *ruiné*
bronze: *le bronze*
brood, to: *couver*
brook: *le ruisseau*; to —: *souffrir*
brother: *le frère*
brow: *le front*

brown: *brun*
browse, to: *brouter*
brushwood: *les broussailles*, f. pl.
brutally: *brutalement*
buccaneer: *le flibustier, le boucanier*
bud: *le bourgeon*; leaf- — : *le bourgeon*
budget: *la provision*
build: *l'extérieur*, m.; to —: *bâtir, édifier*
bulky: *volumineux*
bullet: *la balle*
burden: *le fardeau*; *le sujet d'entretien* (68); *le refrain* (74)
burgomaster: *le bourgmestre*
burn, to: *incendier*
burnish, to: *polir*
burst forth, to: *éclater*
bush: *le buisson*; —es: *les broussailles*, f. pl.
business: *la grande affaire* (13); *les affaires*, f. pl.
busy in: *occupé à*
but: *mais*; *sinon, seulement, ne . . . que, sauf, à part*
buttercup: *le bouton d'or*
butterfly: *le papillon*
button: *le bouton*
by: *près de, auprès de, par*

Cabbage: *le chou*
cackle, to: *caqueter*
calculate, to: *calculer*
call, to: *appeler, nommer*; *qualifier qqn. de*; *s'appeler*; *repasser*; to — out: *s'écrier*; to — to: *appeler, s'adresser à*
calm: *calme*; *le calme*; —ly: *tranquillement*
camel: *le chameau*
camp: *le camp, le cantonnement*
can: *pouvoir, savoir, être capable de*
canal: *le canal*
cancer: *le cancer*
candle: *la chandelle*; tallow —: *la chandelle*
cane: *le jonc*; *la canne*
canoe: *le canot*
canopy: *le baldaquin*
cap: *la casquette, le bonnet*
capable: *capable*
capital: *excellent*; *la capitale*
capitol: *le capitole*
captain: *le capitaine*
captive: *le captif*
capture: *la prise, la capture*
care: *le soin, le souci*; to —: *se soucier*; to — for: *se soucier de, aimer*; to take — of: *prendre soin de*
career: *la carrière*
careful (in): *soucieux* (*de*); to be — to: *prendre soin de*; —ly: *avec quelque attention*
careless: *négligent*
carnage: *le carnage*
carpet: *le tapis*; —ed with: *tapissé de*
carrasco: *la carasse*
carry, to: *porter, emporter*; to — away: *emporter*; to — on: *poursuivre*
cart: *la charrette*
carve, to: *sculpter*
case: *le cas*; *la boîte*
casement: *la fenêtre, la croisée*
cask: *la futaille*
casket: *l'écrin*, m.
cast, to: *lancer, projeter, se projeter*; to — a glance: *jeter un coup d'œil*
castle: *le château*
casual: *fortuit*
cat: *le chat*
catastrophe: *la catastrophe*
catch, to: *surprendre*
cathedral: *la cathédrale*
cattle: *le bétail*
cause: *la cause, le motif*; more —: *raison de plus*; to —: *faire*
causeway, to: *paver*
cavalier: *le chevalier*
cavalry: *la cavalerie*
cave: *la caverne*
cavern: *la caverne, l'antre*, m.
cease, to: *cesser* (*de*)
ceiling: *le plafond*
celebrated: *célèbre*

celebrity: *la renommée*
central: *central*
centre: *le centre*
century: *le siècle*
ceremony: *la cérémonie*
certain: *certain*
certainly: *certainement*
chain: *la chaîne; la guirlande*
chair: *la chaise*
chamber: *la chambre*
chance: *l'occasion*, f.; by —: *par hasard*
change: *le changement*; to —: *changer* (*de*); to — into: *se changer en*
chapel: *la chapelle*
chaplain: *le chapelain*
character: *le caractère; la physionomie*
charade: *la charade*
charge: *la charge*; at small —: *pour une modique somme*
chariot: *le char*
charitable: *charitable*
charm: *le charme, l'agrément*, m.
chase: *la chasse*
chase (away), to: *chasser*
chastiser: *le correcteur*
chatter: *le bavardage*; to —: *bavarder*
cheat, to: *voler*
check, to: *arrêter*
cheek: *la joue*
cheer, to: *réjouir*
cheerful: *joyeux*
cheerfulness: *la gaieté*
cheery: *joyeux*
cheese: *le fromage*
cherish, to: *chérir*
cherry (-tree): *le cerisier*
chest: *la poitrine*; — and shoulders: *le buste* (3)
chief: *principal*; *le chef*
chiefly: *surtout*
chieftain: *le chef*
child: *l'enfant*, m. and f., *le petit*
childhood: *l'enfance*, f.
chill, to: *glacer*
chilly: *glacial*
chimney: *la cheminée*
chin: *le menton*
chivalric, chivalrous: *chevaleresque*
chivalry: *la chevalerie*
choice: *recherché, exquis*
choke, to: *étouffer*
choose, to: *choisir*; to — to: *trouver bon de*
chop off, to: *couper*
chosen: *d'élite*
christian: *le chrétien*
Christmas: *Noël*
chubby: *joufflu*
church: *l'église*, f.
cigar: *le cigare*
circumference: *la circonférence*
circumstance: *la circonstance, la chose*; under similar —s: *dans des conditions semblables*
citizen: *le bourgeois*
city: *la ville, la cité*
civilisation: *la civilisation*
civilise, to: *civiliser*
civility: *la civilité*
clad in: *(re)vêtu de, habillé de*
claim: *le titre, la prétention*
claret: *le* (*vin de*) *Bordeaux*
clasp: *la broche*; to —: *joindre*
class: *la classe*
classic: *classique*; *le classique*
clean, to: *nettoyer*
cleanliness: *la propreté*
clear: *clair, lucide*; *calme*; in a — voice: *à haute voix*; to —: *déblayer*; to — a way: *se frayer un chemin*
clever: *ingénieux*
cliff: *le rocher, la falaise*
climate: *le climat*
climb, to: *gravir*
cling to, to: *se cramponner à*
cloak: *le manteau*
clock: *l'horloge*, f.
close: *la fin*; close, to: *fermer*; *se refermer*; to — with; *s'achever en*
closely: *de près*
clothe, to: *revêtir*
clothes: *le(s) vêtement(s)*, m., *les habits*, m. pl.

cloud: *le nuage, la nue*
cloudless: *serein*
clown: *le clown*
clue: *l'indice*, m.
cluster: *le paquet*
coarse: *grossier*
coat: *l'habit*, m., *le veston*
cobweb: *la toile d'araignée*
cock: *le coq*
cocked-hat: *le tricorne*
code: *la loi*
cohort: *la cohorte*
coin: *la pièce*; *la monnaie*
cold: *froid*
collection: *la collection*; *le recueil*
colonel: *le colonel*
colour: *la couleur*
coloured: *coloré*
combat: *le combat*
come, to: *venir*; to — back again: *revenir*; to — on: *entrer en scène*; to — out: *apparaître*; to — to: *arriver à*; to — up: *arriver, approcher*
comedy: *la comédie*
comfort: *la consolation*; *l'agrément*, m.; *les aises*, f. pl., *les commodités*, f. pl.; to —: *réconforter*
comfortable: *confortable*; to be —: *prendre ses aises*
comic: *comique*
coming: *la venue*
command: *le commandement*; *l'autorité*, f.; — in chief: *le commandement en chef*; to —: *ordonner* (*à qqn. de faire qqch.*)
commander: *le commandant*
commencement: *le commencement*
commercial: *commercial*
commiseration: *la commisération*
common: *commun*; *le terrain communal*; —place: *le lieu commun*
communicate, to: *communiquer*
compact: *compact*
companion: *le compagnon*
company: *la compagnie*; *le monde*

compare with, to: *comparer à, avec, soutenir la comparaison avec*
comparison with, in: *au prix de, auprès de, à côte dé, en comparaison de*
complacently: *d'un air satisfait*
complain, to: *se plaindre*
complaint: *la plainte*
complete: *complet*; to —: *mener à bien*
completely: *complètement*
complexion: *le teint*
compliment: *le compliment*
comprehend, to: *comprendre*
concentrate, to: *concentrer*
concerned for, to be; *s'inquiéter de*
concerning: *sur, touchant, concernant, au sujet de*
concert: *le concert*
conduct: *la conduite*; to —: *conduire*
confess, to: *avouer*
confession: *la confession*
confidence: *la confiance*
confusion: *la confusion, le désarroi*
congeal, to: *se congeler*
congenial to, to be: *convenir bien à*
connect, to: *se rattacher*
connection: *le rapport, le lien*; in — with: *relativement à*
conquer, to: *vaincre*
conqueror: *le conquérant*
conquest: *la conquête*
conscience: *la conscience*
conscious of, to be: *éprouver*
consequently: *aussi, partant*
consider. to: *voir*
consideration: *la considération*
constant: *constant, continuel*
constitute, to: *constituer*
construe, to: *expliquer*
consult, to: *consulter*
contain, to: *contenir*
contemn, to: *dédaigner*
contemplate, to: *penser à*
contend with, to: *lutter contre*
content: *le contentement*; to be — to: *se contenter de*
contents: *le contenu*

continent: *le continent*
continually: *continuellement*
continue: *continuer ; rester*
contrary: *contraire*; on the —: *au contraire*
control: *le contrôle*
conventional: *de convention*
conversation: *la conversation*
conversationalist: *le causeur*
converse, to: *s'entretenir*
conversion: *la conversion*
convey, to: *apporter*
convince, to: *convaincre*
cookery: *la cuisine*
cool: *frais*
coolie: *le couli*
coolly: *froidement*
coolness of head: *le sang-froid*
cope with, to: *tenir tête à*
copper: *la cuve*
coppice: *le taillis*
coral: *corallin*
cordiality: *la cordialité*
cordially: *chaleureusement*
corn: *le blé*
corner: *le coin, le recoin*
corpse: *le cadavre*
correctly, more: *pour mieux dire*
corridor: *la galerie*
corsair: *le corsaire*
cost, to: *coûter*
cottage: *la chaumière, la maisonnette*
cottager: *le villageois*
couch: *la couche*
councillor: *le conseiller*
count, to: *compter, estimer*
countenance: *la mine, la physionomie*
country: *champêtre, à la campagne; le pays; la campagne*; — -house: *le manoir*; —side: *la campagne*
courage: *le courage*
course: *le courant*; *la fuite, le cours*; of —: *il va sans dire*
court: *la cour*; *l'impasse*, f.; —yard: *la cour*
courtesy: *la courtoisie*; with —: *courtoisement*
courtier: *le courtisan*
cover (with) to: *(re)couvrir (de)*; *masquer* (32)
covering: *la couverture*
coverlet: *la couverture*
covert: *l'abri*, m.
cow: *la vache*
coward: *le lâche*
cowherd: *le vacher*
crawl, to: *ramper*
creak, to: *grincer*
create, to: *créer, produire*
creation: *la création*; *le monde*
creature: *la créature*
credential: *la lettre de créance*
credit someone with something, to: *attribuer qqch. à qqn.*
credulous: *crédule*
crew: *l'équipage*, m.
cricket: *le grillon*
crimson: *cramoisi*; *l'incarnat*, m.
cripple, to: *paralyser*; —d by: *perclus de*
cross: *la croix*; to —: *traverser, entrecroiser, franchir*
crouch, to: *s'accroupir, se blottir*
crouching: *blotti*
crow, to: *faire entendre son chant* (92)
crowd: *la foule, la multitude*; to —: *se presser*; —ed (with): *serré, encombré de, criblé de*
crown: *la couronne*; to — (with): *couronner (de)*, *surmonter (de)*
crucifix: *le crucifix*
cruelty: *la cruauté*
crusade: *la croisade*
cry: *le cri, la clameur*; to —: *crier, s'écrier*; to — out: *crier, s'écrier*
crystal: *le cristal*
cudgel: *la trique*
cullender: *la passoire*
culprit: *le coupable*
cultivate, to: *cultiver*
cunning: *la malice*
cup: *la coupe*; *le verre* (glass)
cupidity: *la cupidité*
curl: *la boucle*; *la couronne*; to —: *boucler*

curricle: *le corricolo*
curtain: *le rideau*
cushion: *le coussin*; —ed: *rembourré*
custom: *la coutume*
cut, to: *couper*; *tailler, ciseler*; to — from: *couper à*; to — off: *couper*; to — out: *couper*; to — to pieces: *tailler en pièces*

Dabble, to: *barboter*
dagger: *le poignard*
daily: *journalier, du jour*
daisy: *la pâquerette*
damask: *le damas*
dame: *la dame*
damned: *damné*
dandelion: *la dent-de-lion*
danger: *le danger*
dangerous: *dangereux*
dare, to: *oser*
daring: *l'audace*, f.
dark: *sombre, noir, foncé*
darken, to: *s'assombrir*; *obscurcir*
darkness: *les ténèbres*, f. pl.; *l'ombre*, f.
darling: *cher*
dart, to: *darder*
dash, to: *se précipiter*
dashing: *fougueux*
daughter: *la fille*
dawn: *l'aurore*, f.
day: *le jour, la journée*; every —: *tous les jours*
dazzle, to: *éblouir*
dead: *mort*; *le mort*
deal, a good: *en grande partie*
dear: *cher*; —!: *mon Dieu!*
death: *la mort, le décès*
debility: *la faiblesse*
decent: *convenable, honnête*
decision: *la décision*
decorative: *décoratif*
decorous: *comme il faut*
deem, to: *estimer*
deep: *l'océan*, m., *les mers*, f. pl.
deeply: *profondément*
defence: *la défense*
deference: *la déférence*
defiant: *hardi*
defile, to: *souiller*
defined: *accusé, tracé*
degree: *le degré, le point*
dejected: *abattu*
dejection: *l'abattement*, m.
delay: *le délai*
delicate: *tendre*
delicious: *délicieux*
delight: *l'agrément*, m.; *l'allégresse*, f.; *l'attrait*, m.; to —: *causer le plus vif plaisir à qqn.*; to — in: *se complaire à, prendre un vif plaisir à*
delightful: *ravissant*
deliver, to: *remettre*
demeanour: *la conduite*
demur: *l'hésitation*, f.
dense: *épais, touffu*
densely: *densement*
departure: *le départ*
depend upon, to: *dépendre de*
depôt: *le dépôt*
deputy: *le député*
derive, to: *dériver*
descend, to: *descendre*
descent: *la chute*
describe, to: *décrire*
desert: *le désert*
deserted: *désert*
deserve, to: *mériter*
design: *le dessin*
desirable: *désirable*
desirous to: *désireux de*
desolate: *désolé*
despair: *le désespoir*; to —: *désespérer*
desperate: *désespéré*
despite: *malgré*
destine (for), to: *destiner (à)*
destruction: *la destruction*
detail: *le détail*
determined (to): *résolu (à), décidé (à)*
devote, to: *consacrer*
devotional: *religieux*
dew: *la rosée*
dewy: *trempé de rosée*
diagonal: *diagonal*
diamond: *le diamant*

die, to: *mourir*; to — away: *disparaître*
difference: *la différence*
different: *différent, divers*
difficult: *difficile, malaisé*
difficulty: *la difficulté, la peine*
diffuse, to: *exhaler*
dignity: *la dignité*
dike: *la digue*
diligence: *l'application*, f.
dim: *trouble*
dimness: *l'obscurité*, f.
dine, to: *dîner*
dinner: *le dîner*; — -time: *l'heure du dîner*
dint of, by: *à force de*
direction: *la direction*; *l'ordre*, m.; in the — of: *du côté de*
dirty: *malpropre*; to —: *salir*
disagreeable: *désagréable*
disappear, to: *disparaître, s'éclipser*
disastrous: *désastreux*
discard, to: *renvoyer*
discoloured: *décoloré*
disconcert, to: *déconcerter*
discover, to: *faire preuve de* (41)
discovery: *la découverte*
disease: *la maladie*
disfigured: *décomposé*
disgust: *le dégoût*
dish: *le plat*
dismal: *lugubre, morne*
dismiss, to: *renvoyer*
dismount, to: *descendre de cheval*; *renverser de cheval*
disorder: *le désordre, le désarroi*
dispel, to: *dissiper*
disperse, to: *disperser*
display: *l'exposition*, f.; to —: *montrer*
displease, to: *déplaire à*
dispose, to: *disposer*
dispute, to: *disputer*
distaff: *la quenouille*
distance: *la distance, le lointain*; in the —: *au loin*
distasteful, to become: *répugner à qqn.*
distinction: *la distinction*
distinguish, to: *distinguer*
distort, to: *altérer*
district: *la région*
disturb, to: *remuer*
ditch: *le fossé*
divers: *divers*
diversion: *le divertissement*
divide, to: *se partager*
divine: *divin*
do, to: *faire*; *achever*; to — without something: *se passer de qqch.*; how do you —?: *comment vous portez-vous?*
doctor: *le docteur, le médecin*
doctrine: *la doctrine*
dodge: *le truc*
dog: *le chien*
dogged: *obstiné*
domestic: *domestique, de la famille*
domicile: *le lieu de résidence*
doom, to: *condamner*
door: *la porte*; out of —s: *dehors*
dot, to: *piquer* (*de*)
double: *double*
doubly: *doublement*
doubt: *le doute*; no —: *sans doute*
douce: *bon*
down: *le duvet*; *en bas*
downstairs, to come: *descendre*
dozen: *la douzaine*
drag, to: *traîner*
draggle, to: *crotter*
dramatist: *l'auteur dramatique*
drape (in), to: *draper* (*dans*) (*de*)
draw, to: *tirer, attirer*; to — away: *éloigner*; to — near: *s'approcher de*; to — up: *lever*
drawing-room: *le salon*
dread; *la crainte*
dreadful: *effrayant, terrible*
dream: *le rêve*; to —: *rêver*; *croire*
dreary: *morne*
dress: *l'habit*, m.; to — (in): *vêtir* (*de*), *habiller* (*de*); (of a wound) *panser*; to be —ed in: *porter*; well- —ed: *bien mis*
drift about, to: *dériver*
drill, to: *percer*
drink, to: *boire*
drive, to: *chasser*; *enfoncer*

droop, to: *pencher*
drop, to: *laisser pendre; descendre*
drowsy: *assoupi*
dry: *sec*
dryness: *la sécheresse*
duchy: *le duché*
due: *dû*
duke: *le duc*
dull: *banal*
dumbfounded: *stupéfait*
dumb-show: *la scène muette*
duration: *la durée*
during: *pendant, durant; dans*
dust: *la poudre*
duty: *le devoir*
dwell, to: *demeurer*

Each: *chaque; chacun*
eager: *ardent*
eagerly: *d'une façon empressée*
eagerness: *l'avidité*, f.
eagle: *l'aigle*, m.
earl: *le comte*
early: *de bonne heure; matinal*
earn, to: *gagner*
earth: *la terre*
ease, to take one's: *se mettre à l'aise*
easily: *sans peine*
easy: *facile*
eat, to: *manger*
echo: *l'écho*, m.
edge: *le bord*
education: *l'éducation*, f.
efface oneself, to: *s'effacer*
effect: *l'effet*, m.; to —: *opérer*
efficacy: *l'efficacité*, f.
effort: *l'effort*, m.; to make an — to: *faire un effort pour*
egad: *ma foi*
egoist: *l'égoïste*, m.
eh?: *hein! hé!*
either: *chaque*; — . . . or: *ou . . . ou, soit . . . soit*; — because . . . or because: *soit que . . . soit que*
elapse, to: *s'écouler*
elate, to: *enivrer*
elbow: *le coude*
elder: *l'aîné*, m.
elegance: *l'élégance*, f.
element: *l'élément*, m.
elevate, to: *élever*
elf: *le lutin*
elm: *l'orme*, m.
else: everything —: *toute autre chose*; no one —: *personne d'autre*; someone —: *quelqu'un d'autre*
elsewhere: *ailleurs*
emaciated: *décharné*
embark, to: *s'engager* (74)
embody, to: *incarner*
embrace, to: *embrasser*
emerald: *l'émeraude*, f.
emotion: *l'attendrissement*, m.
emperor: *l'empereur*, m.
emphasise, to: *appuyer sur*
empire: *l'empire*, m.
employ, to: *employer; engager*
employer: *le commettant*
enclose, to: *renfermer*
encounter, to: *rencontrer, trouver devant soi*
end: *la fin; le bout, l'extrémité*, f.; to this —: *dans ce but, à cet effet*; to make an — of: *achever de*; to —: *terminer, achever*
endearment: *l'agrément*, m.
endurance: *l'endurance*, f.
endure, to: *supporter*
enemy: *l'ennemi*, m.
energetic: *énergique*
energy: *l'énergie*, f.
engage, to: *engager*
enhance, to: *rehausser*
enjoy, to: *jouir de, goûter, savourer*
enlarge, to: *élargir*
enlighten to: *éclairer*
enliven, to: *égayer*
enormous: *énorme*
enough: *assez*
enraged: *furieux*
enrich, to: *enrichir*
ensconce oneself, to: *s'enfoncer; s'installer*
ensign: *l'enseigne*, f.
ensue, to: *suivre*

entangled among, to become: *s'empêtrer dans*
enter, to: *entrer dans, faire son entrée dans*; to — again: *remonter dans* (68)
entertain, to: *avoir* (74)
entertainment, house of: *l'hôtellerie*, f.
entirely: *entièrement, complètement*
entreat, to: *demander instamment*
entreaty: *la prière*
envelop in, to: *envelopper de* or *dans*
envy, to: *envier*
epithet: *l'épithète*, f.
equal: *égal*; —ly: *également*; to —: *égaler*
equerry: *l'écuyer*, m.
equinox: *l'équinoxe*, m.
ere: *avant*; — long: *peu de temps après*
erect, to: *ériger*
erratic: *fou*
erudite: *érudit*
escape, to: *échapper* (*à*)
especially: *surtout*
essentially: *avant tout*
establish, to: *établir, fonder*
estate: *la propriété*
etiquettes: *les règles* (f. pl.) *de l'étiquette* (f.)
even: *même*; — to: *jusqu'à*; — if: *même si, quand* (*même*), *alors* (*même*) *que*
evening: *le soir, la soirée*; *du soir*
event: *l'événement*, m.
eventide: *la chute du jour*
eventually: *éventuellement*
ever: *toujours, jamais*; for —: *pour toujours, à jamais*
evergreen: *l'arbre* (m.) *verdoyant*
every: *tout, chaque*; —body: *tout le monde, chacun*; —thing: *tout*; —where: *partout*
evidence: *la preuve, l'évidence*, f.
evidently: *évidemment*
evil: *mauvais, méchant*; *le mal*
exactly: *exactement, on ne peut plus*
examination: *l'examen*, m.
examine, to: *examiner*
exceed, to: *dépasser*; *surpasser*
excellent: *excellent*
except: *sauf, sauf que, ne . . . que, sinon*
exceptionally: *exceptionellement*
exchange for, to: *échanger contre*
exclaim, to: *s'écrier, s'exclamer*
excruciating: *terrible*
executioner: *le bourreau*
exercise: *l'exercice*, m.
exertion: *l'effort*, m.
exhibition: *l'exposition*, f.
existence: *l'existence*, f., *la vie*
expand, to: *élaborer*
expansion: *l'épanouissement*, m.
expect, to: *attendre, espérer*
expectation: *l'espérance*, f.
expedition: *l'expédition*, f.
expend, to: *dépenser*
experience, to: *éprouver*
experiment: *l'expérience*, f.
explain, to: *expliquer*
explore, to: *explorer*
express, to: *exprimer*; *émettre*
expression: *l'air*, m.; *la marque*
exquisite: *exquis*
extend, to: *étendre, s'étendre*; to lie —ed: *s'étaler*
extent: *l'étendue*, f.
eye: *l'œil*, m.; *le regard*; in the —s of: *aux yeux de*

Fable: *la fable*
fabric: *l'édifice*, m.
face: *le visage, la figure, la face*; — to —: *face à face*; to —: *donner sur*
fact: *le fait*; in —: *au fait*
fade, to: *se perdre*
faggot: *le fagot*
fail (to), to: *manquer* (*de*); *échouer*
faint: *faible*; *mal assuré* (63); to — (with): *s'évanouir* (*de*); —ing: *défaillant*
fair: *beau*
fairly: *bel et bien*
fairy: *la fée*
faithful: *fidèle, dévoué*

falcon: *le faucon*; —ry: *la fauconnerie*
fall, to: *tomber*
falling: *la tombée*
faltering: *chancelant*
fame: *la renommée*
familiar: *familier*
family: *la famille*
famous: *célèbre, fameux*
fancy: *le caprice; l'image*, f.; as it suits one's —: *à sa guise* (82); to —: *se figurer*
far: *loin; beaucoup*; — from: *loin de*; as — as: *autant que*; — and wide: *de tous côtés, au loin*
farm: *la ferme*
farmer: *le fermier, la fermière*
fashion: *la façon, la manière; l'habitude*, f.; in this —: *de cette manière*
fast: *vite, rapidement, vivement; le jeûne*
fasten to: *fixer, s'attacher*
fastidious: *minutieux*
fatal: *fatal*
fate: *le sort*
father: *le père*; — -in-law: *le beau-père*
favoured (by): *favorisé (de)*
favourite: *le favori; favori, de prédilection*
fear: *la peur, la crainte*; for — of: *par crainte de*; to (have) —: *craindre, redouter, avoir peur (de)*
fearless: *intrépide*
feat: *l'exploit*, m.
feather: *la plume, le panache*
feature: *le trait*
feed, to: *nourrir*
feel, to: *sentir, se sentir; se rendre compte*
feeling: *le sentiment, la sensation; le goût* (18)
feign, to: *simuler*
fellow: *l'individu*, m., *le quidam; le gars*; young —s: *les jeunes gens*; — -rogue: *le compère*
fern: *la fougère*
ferocity: *la férocité*
ferry: *le bac*
fertilise, to: *fertiliser*
festival: *la fête*
festivity: *la fête*
feudal: *féodal*
few (a): *peu, quelques*
fictitious: *fictif*
field: *le champ; la campagne*; — of battle: *le champ de bataille*
fierce: *féroce, farouche; acharné*
fiery: *fougueux*
fight: *le combat, la bataille*: —ing: *le combat*; to —: *se battre avec qqn.*; to — a battle: *livrer bataille*
figure: *la forme (humaine), la silhouette*; to —: *figurer*
file past, to: *défiler*
fill, to: *emplir, remplir*; —ed with: *rempli de*
film: *la gaze*
finch: *le pinson*
find, to: *trouver; constater; découvrir*; to — again: *retrouver*; to — out: *découvrir, inventer, savoir*
fine: *beau, joli*
finery: *la parure*
finger: *le doigt*
finish, to: *finir (de)*
fire: *le feu; l'ardeur*, f.; — -dog: *le chenet*; — -place: *la cheminée*; —side: *le foyer (domestique)*; to —: *faire feu*
firmly: *fermement*
firmness: *la fermeté*
first: *le premier*; at —: (*tout*) *d'abord, au début*
fish: *le poisson*
fissure: *la lézarde*
fist: *le poing*
fit: *propre* (à); to — up: *installer*
fix, to: *fixer*
flag-captain: *le capitaine de pavillon*
flake: *le flocon*
flame: *la flamme*
flaming: *flambant, flamboyant*
flank: *le flanc*
flannel: *la flanelle*

flash: *l'éclat*, m.; to —: *éclater*; to — fire: *lancer des éclairs* (15)
flat: *aplati*; — on one's face: *à plat ventre*
flaunt, to: *flotter*
flavour, to give: *parfumer*
flax: *le lin*
flee, to: *fuir, s'enfuir*
fleet: *la flotte*
flicker, to: *vaciller*
flight: *la fuite*; *la volée* (32); *le voyage*
fling, to: *lancer*
float, to: *flotter*
flock: *le troupeau*
floor: *le plancher, le parquet*; the brick —: *le carrelage* (18)
florid: *fleuri*
flourish, to: *fleurir*
flow, to: *couler*; *courir*
flower: *la fleur*; to —: *fleurir*
fly (from): *fuir*; to — away: *s'envoler*; to — over: *survoler*
foam: *l'écume*, f.
fog: *le brouillard*
fold up, to: *plier*
folk: *les gens*, m. and f. pl.; *la gent* (11)
follow, to: *suivre*; —ed by: *suivi de*
folly: *la sottise*
fond of, to be: *affectionner*; *aimer* (à)
fondly: *tendrement*
food: *la nourriture*
foot: *le pied*; *la patte* (of animals); on —: *à pied*; on one's feet: *sur pied*
footman: *le fantassin, le piéton*
for: *pour*; *pendant, durant*; *car*
force: *la force*; to —: *forcer, obliger, contraindre*
forehead: *le front*
foreign: *étranger, exotique*; *à l'étranger*
foreland: *le cap*
foresee, to: *prévoir*
forest: *la forêt*
forester: *le forestier*
forget, to: *oublier*
form: *la forme*; *le corps*; to —: *faire, former*; *contracter*; *se composer*
formally: *avec pompe*
former: *premier*
formidable: *redoutable*
forsake, to: *abandonner*
fort: *le fort*
forthwith: *sur le champ, aussitôt, immédiatement, tout de suite*
fortune: *la fortune*; of —: *riche*
forward: *en avant*
foul: *infect*
founder: *le fondateur*; to —: *sombrer*
fountain: *la source*
fowl: *la poule*; *l'oiseau* (30)
fragment: *le fragment, le débris*
fragrance: *le* (*suave*) *parfum* (67)
frail: *frêle*
frame: *le cadre*; *le corps*
frank: *franc*
free: *libre*; *pur*
freedom: *la liberté*
freely: *librement*
frequently: *souvent, fréquemment*
fresco: *la fresque*
fresh: *frais, neuf*
freshly: *fraîchement*
fretted: *diapré de*
friend: *l'ami*, m.; —less: *sans amis*; —ly: *amical, d'amitié*
fringe, to: *border*
frivolous: *frivole*
frock: *la robe*
frog: *la grenouille*
from: *depuis, dès, à partir de*
front: *le front de bataille*
frontier: *la frontière*
frost: *la gelée, le givre* (hoar-frost); —y: *givré*
frozen: *glacé*
frugal: *frugal*
fruit: *le fruit*; —ful: *fécond*
fuel: *le bois*
fulfil, to: *remplir*
full: *plein, rempli*; *complet*; —y: *pleinement*; in —: *en plein*
function: *la charge*

funeral: *les funérailles*, f. pl.
furious: *furieux*
furnish, to: *fournir*; *meubler*
furniture: *le mobilier*, *les meubles*, m. pl.
fury: *la furie*
future, in: *à l'avenir*

Gable: *le pignon*
gaffer: *le grand-père*
gaiety: *la gaieté*; *l'entrain* (m.) (41)
gaily: *gaiement*
gain, to: *gagner*
gallant: *beau*; *gai*
gallery: *la galerie*
game: *le jeu*; to play a —: *faire une partie de*
garden: *le jardin*; a little —: *un jardinet*
garrison: *la garnison*
gate: *la porte*, *la grille*
gather, to: *cueillir*, *recueillir*; *rassembler*; *vendanger* (8); to — together: *réunir*
gaudy: *chamarré*
gaunt: *hâve*
gay: *gai*
gaze upon, to: *fixer un regard sur*
gem: *le joyau*
general: *universel*; *le général*
generally: *généralement*, *en général*, *d'ordinaire*
generation: *la génération*
generous: *généreux*
genius: *le génie*
gentle: *doux*; *au cœur tendre*
gentleman: *le monsieur*, *le gentleman*
gentleness: *la douceur*
geranium: *le géranium*
get, to: *se procurer*; *faire*; to — along together: *s'entendre*; to — in: *rentrer*; to — up: *se (re)lever*; *former*
ghastly: *comme la mort*
ghost: *le revenant*
giant: *le géant*
gigantic: *gigantesque*
girl: *la (jeune) fille*; little —: *la fillette*
give, to: *donner*; to — up something: *renoncer à qqc.*; to — way: *céder*; *défaillir*
glad: *content*
glade: *la clairière*
glance: *le coup d'œil*; to —: *rayonner*
glassy: *cristallin*
gleam: *la lueur*; to —: *briller*
glean, to: *grappiller*
glimpses of, to catch: *découvrir*
glitter, to: *étinceler*
globe: *la sphère*
gloom: *les ténèbres*, f. pl.
gloomy: *mélancolique*
glory: *la splendeur*
glossy: *lustré*
glove: *le gant*
glow: *la rougeur*; *la clarté*; *les feux*, m. pl.; to —: *brûler*
go, to: *aller*, *se rendre*; *disparaître*; *rendre visite à*; to — about: *aller*; to — down: *tomber*, *se coucher*; to — on: *aller*, *continuer*; to — out of one's way: *se déranger*; to — near: *s'approcher de*; to — through: *traverser*; to — to: *se diriger vers*; who —es there? *qui vive?*
God: *Dieu*, m.
goddess: *la déesse*
gold: *l'or*, m.; —(en): *or*, *en or*, *d'or*; —en-coloured: *doré*
good: *bon*, *brave*; — to: *bon pour*; — -day: *bonjour*; — -nature: *la bonhomie*
gorgeous: *somptueux*, *splendide*
gout: *la goutte*
governess: *la gouvernante*
government: *le gouvernement*
graceful: *gracieux*; *élégant*
gracious: *gracieux*
gradually: *peu à peu*, *petit à petit*
grandeur: *la grandeur*
grandfather: *le grand-père*
granny: *la grand'maman*
grass: *l'herbe*, f.
grave: *la tombe*

gray: *gris*
graze, to: *brouter*
great: *grand, gros*; *remarquable, imposant*; *dur*
greatness: *la grandeur*
greedily: *avidement*
green: *vert*
greenwood: *sous la verte ramée*
greet, to: *accueillir*
grey: *gris*
greyhound: *le lévrier*
grief; *la douleur*
grim: *sombre*; *sinistre*; *féroce*
groaning: *le gémissement*
groat: *le sou*
grope about, to: *chercher à tâtons*
gross: *grossier*
ground: *la terre, le sol*; *le terrain*; *le pays*; —s: *le parc* (82); on the —: *par terre*
group: *le groupe*
grow, to: *croître*; *devenir*; to — upon: *envahir*; three-parts —n: *aux trois quarts développé*
guard-house: *le poste*
guardian: *le tuteur*
guest: *l'hôte*, m., *l'invité*, m.
guile: *l'astuce*, f.
guilty: *tourmenté*
gulf: *le golfe*
gun-barrel: *le canon de fusil*; spring-gun: *le piège à fusil*

Habit: *l'habitude*, f.; to be in the — of: *avoir l'habitude de, avoir coutume de*; —s: *les mœurs*, f. pl.
habitation: *la demeure*
haggard, to become: *se décomposer*
hair: *le cheveu, la chevelure*
half: *la moitié*; *demi, à demi, à moitié*
hall: *la salle*
hamlet: *le hameau*
hand: *la main*; *l'aiguille* (of a clock or watch), f.; *le valet* (farm-hand); on the other —: *d'autre part, d'un autre côté*; to —: *remettre, tendre*; to — over: *livrer, donner*
handle: *le manche*
handsome: *beau, bel homme*
hang, to: *pendre*; to — on, from: *être suspendu à*; to — out: *suspendre*; to — with: *tendre de, tapisser de*; —ing on: *suspendu à*
happen, to: *arriver, avoir lieu*
happiness: *le bonheur*
happy: *heureux*
harbour: *le port*
hard: *dur*; *fortement, assidûment*; *rapidement* (28)
hardly: *difficilement*
hardship: *la souffrance*
hardy: *robuste*
harmless: *inoffensif*
harness: *l'armure*, f., *le harnois, le harnais de guerre*
harrying: *le ravage*
harsh: *âpre*
hasten, to: *se hâter* (*de*), *se presser* (*de*)
hastily: *à la hâte*
hat: *le chapeau*
hate, to: *haïr*
haughtiness: *la hauteur*
haunt, to: *hanter* (*de*)
have to, to: *devoir, être forcé* (*obligé*) *de*
hawk: *l'épervier*, m.; —-like: *au regard d'épervier*
hawthorn: *l'aubépine*, f.
hazel: *le noisetier*
hazy: *confus*
head: *la tête*; (of a stick) *la pomme*; (of a class) *le premier*; at the — of: *en tête de*
headlong: *téméraire*
headquarters: *le quartier général*
headsman: *le maître des hautes œuvres*
health: *la santé*
hear, to: *entendre*; *apprendre*; to — of: *entendre parler de*; to be —d: *se faire entendre*
heart: *le cœur*
hearten up, to: *ranimer*
hearth: *l'âtre*, m.; — -place: *la cheminée*

hearty: *chaleureux*
heaven: *le ciel*; *la voûte*
heavy: *lourd*
hedge(row): *la haie*
height: *la hauteur*, *le tertre*
heir: *l'héritier*, m.
helmet: *le casque*
help: *l'aide*, f.; to —: *aider*
helpless: *impuissant*; *sans ressources* (63)
hem: *hem*
hemisphere: *l'hémisphère*, m.
hence: *de là*
herb: *l'herbe*, f.
herd: *le troupeau*
here: *ici*; — and there: *çà et là*
hermit: *l'ermite*, m.
hero: *le héros*
heroic: *héroïque*
hesitation: *l'hésitation*, f.
hide: *la peau*
hideous: *hideux*
hiding-place: *la cachette*
high: *haut*; *fier* (35); —ly: *hautement*
hill: *la colline*, *le mont*, *le coteau*; —side: *le versant de colline*; —top: *la cime*
hilt: *le manche*
hips and haws: *les azéroles* (f. pl.) *et les cenelles* (f. pl.)
history: *l'histoire*, f.
hitherto: *jusqu'alors*
hive: *la ruche*
hoard, to: *amasser*
hoarse: *rauque*
hoary: *séculaire*
hold, to: *tenir*; *fourrer* (67); to — forth: *pérorer*; to lay — of: *saisir*
hole: *le trou*
holiday, to make: *s'en donner à cœur joie*
hollow: *le creux*
holy: *saint*
holly: *le houx*
home: *la maison* (*familiale*), *le foyer*, *l'intérieur*, m., *le chez-soi*; at —: *à la maison*; to be at —: *se trouver bien*
homely: *simple*
homeward: *jusqu'au pays*
honest: *honnête*
honey: *le miel*
honour: *l'honneur*, m.; to take —s: *passer avec honneur*; to —: *honorer*
hookah: *le* or *la hookah*, *le hûka*, *le narguilé*
hope: *l'espoir*, m., *l'espérance*, f.; to — (for): *espérer*
horizon; *l'horizon*, m.
horse: *le cheval*; *la cavalerie*, *les cavaliers*; on — -back: *à cheval*
hospitable: *hospitalier*
hot: *ardent*
hound: *le chien*
hour: *l'heure*, f.
house(hold): *la maison*
houseless: *sans abri*
how: *comment*, *comme*, *combien*
however: *cependant*, *pourtant*, *néanmoins*, *toutefois*; *quelque*, *tout*, *si*
hue; *la couleur*
huge: *énorme*, *monumental*
human: *humain*
humble: *humble*; to —: *abaisser*, *humilier*
humorous: *plaisant*
hundred: *cent*, *la centaine*
hunger: *la faim*
hungry, to be: *avoir faim*
hunt for, to: *chercher*
hunting: *la chasse*
huntsman: *le chasseur*
hurl oneself, to: *se ruer*; to hurl to the ground: *terrasser*
hurrying: *empressé*
husband, to: *ménager*
hus-carls: *les gens*, m. pl.

Ice (mass of): *la glace*
icicle: *le glaçon*
idea: *l'idée*, f.; *l'opinion*, f.
idle: *oisif*, *inactif*
idolatry: *l'idolâtrie*, f.
ignorant: *ignorant*
illustrate, to: *illustrer*
image: *l'image*, f.

imagination: *l'imagination*, f.
imagine, to: *s'imaginer*
imagining: *l'imagination*, f.
imitate, to: *imiter*
immense: *immense*
impassable: *impraticable*
imperfect: *défectueux*
impertinence: *l'impertinence*, f.
impetuosity: *l'impétuosité*, f.
implacable: *implacable*
imply, to: *impliquer*
importance: *l'importance*, f.
importunate: *exigeant*
impose, to: *imposer qqch. à qqn.*
impossibility: *l'impossibilité*, f.
impossible: *impossible*
impression: *l'impression*, f.
improbable: *improbable*
improvement: *l'amélioration*, f.
impulse: *le sentiment*
in: *en, dans; par; pendant; chez; sous forme de*
inaccessible: *inaccessible*
inattentive: *inattentif*
inborn: *inné*
incident: *l'incident*, m.
including: *y compris*
income: *les revenus*, m. pl.
incompetent (for): *inapte* (*à*)
incomprehensible: *incompréhensible*
inconvenience: *l'inconvénient*, m.
increase, to: *augmenter*
increasing: *croissant*
incredulous: *incrédule*
incrust, to: *incruster de*
incur, to: *courir*
incursion: *l'irruption*, f.
indeed: *en vérité, en effet, à vrai dire; par exemple*
indicate, to: *indiquer*
indignant: *indigné*
individual: *l'individu*, m.
indomitable: *indompté*
indubitable: *indubitable*
induce to, to: *amener à*
indulgence: *la gracieuseté*
industry: *l'activité*, f.; *l'ardeur* (f.) *au travail* (41)
ineffectual: *sans effet, inefficace*
inexhaustible: *inépuisable*
inexorable: *inexorable*
inextricable: *inextricable*
infidel: *l'infidèle*, m.
inform, to: *avertir*
ingoing: *l'entrée*, f.
inhabit, to: *habiter*
inhabitant: *l'habitant*, m.
inhale, to: *respirer*
inherit, to: *tenir*
ink: *l'encre*, f.
inn: *l'auberge*, f.
innumerable: *innombrable*
inquisitiveness: *la curiosité*
insatiable: *insatiable*
insensible, to become: *perdre connaissance*
insinuating: *insinuant*
insist, to: *vouloir absolument*
instant: *l'instant*, m.
instantly: *aussitôt, immédiatement, incontinent*
instead of: *au lieu de, en place de; en guise de*
instinct: *l'instinct*, m.
instruction: *l'instruction*, f.
insurrection: *l'insurrection*, f.
intellect: *l'intelligence*, f.
intelligence: *l'intelligence*, f.; — of: *le renseignement sur*
intend, to: *avoir l'intention de, entendre*
intercept, to: *intercepter*
interchange: *l'échange*, m.
intercourse: *le commerce*
interest: *l'intérêt*, m.
interesting: *intéressant*
interference: *l'intervention*, f.
interminable: *interminable*
interstice: *l'ouverture*, f.
interval: *l'intervalle*, m.
intervening: *de loin en loin*
intervention: *l'intervention*, f.
intonation: *le ton*
intoxicating: *enivrant*
intrinsic: *intrinsèque*
introduce, to: *présenter*
intruder: *l'envahisseur*, m.
intrust, to: *confier* (*à*)
invader: *l'envahisseur*, m.

invaluable: *inestimable*
invariable: *invariable*
invasion: *l'invasion*, f.
invert, to: *renverser*
iron: *le fer*; *indomptable*
irregular: *inégal*
island: *l'île*, f.
islet: *l'îlot*, m.
issue forth, to: *sortir*
ivy: *le lierre*

Jail: *la prison*
jaundiced: *au teint bilieux*
jauntily: *crânement*
javelin: *le javelot*
jest: *la plaisanterie*
jeweller: *l'orfèvre*, m.
jocularity: *la plaisanterie*
join, to: *rejoindre*; *faire cause commune avec*; to — in: *accompagner*
joint: *combiné*
jollity: *la jovialité*; *le plaisir*
jolly: *vermeil* (71)
jostle with, to: *heurter*
journey: *le voyage*
Jove! by: *sacrebleu!*
joy: *la joie*
joyous: *joyeux*
judge, to: *deviner*; to — by: *à en juger par*
judgment: *le jugement*
jump out of bed, to: *sauter à bas du lit*
just: *juste*; *justement*; *exactement*, *absolument*; *un peu*; to have —: *venir de*
justice: *la justice*; — of the peace: *le juge de paix*

Keel: *la carène*
keep: *le donjon*; to —: *garder*, *tenir*, *conserver*, *maintenir*
keeper: *le garde-chasse*
keystone: *la clef de voûte*
kill, to: *tuer*
killer: *le tueur*
kind (to): *bon* (*pour*); —: *le genre*, *l'espèce*, f., *la sorte*
kindle, to: *allumer*
kindly: *bienveillant*
king: *le roi*
kingdom: *le royaume*
kingly: *royal*
kiss, to: *embrasser*
kitchen: *la cuisine*
knee: *le genou*; to go down on, to throw oneself on, one's —s: *se mettre*, *se jeter*, *à genoux*
kneel, to: *s'agenouiller*
knife: *le couteau*
knight: *le chevalier*; *le seigneur*
knit, to: *tricoter*; to be — unto: *s'attacher étroitement à*
knock: *le coup*; to give a —: *frapper un coup*; to —: *frapper*; *enfoncer*
know, to: *connaître*, *savoir*; *reconnaître*; not to —: *ignorer*; to make oneself —n: *se faire reconnaître*
knowledge: *la connaissance*

Labour: *le travail*
lacquer: *le laque*; *laqué*
lad: *le garçon*, *le gars*, *l'enfant*, m.; my —s!: *mes enfants!*
ladle, soup: *la louche*
lady: *la dame*, *la femme*, *la bonne dame*; *la châtelaine*; young —: *la jeune fille*
lair: *le gîte*
lake: *le lac*
lamentable: *lamentable*
lamentably: *lamentablement*
lamp: *la lampe*
lance: *la lance*
land: *le pays*, *la terre*, *la contrée*; on —, by —: *sur terre*; to —: *atterrir*
landing: *la descente*
landscape: *le paysage*
lane: *le sentier*
language: *le langage*, *la langue*
lantern: *la lanterne*
lap: *le giron*
large: *grand*, *gros*, *considérable*
lark: *l'alouette*, f.
last: *dernier*; at —: *enfin*, *à la fin*

late: *tard*
latter: *celui-ci*
laugh, to: *rire*
lavender: *la lavande*
law: *la loi*
lawn: *la pelouse*
lawyer: *l'avocat*, m.
lay, to: *poser*
lead, to: *mener, conduire; entraîner*
leader: *le chef*
leaf: *la feuille*
leafless: *dépouillé, défeuillé*
lean, to: *appuyer*
leap, to: *bondir, sauter; jaillir*
learn, to: *apprendre*
learned: *savant*
least: *le moindre*; at —: *au moins, du moins*
leave, to: *quitter, laisser, abandonner*; to — off: *s'arrêter*
leeward, to: *sous le vent*
left: *la gauche*
leg: *la jambe*; (of animals) *la patte*
legend: *la légende*
lend, to: *prêter*
length, at: *enfin*; full —: *de tout son long*
less: *moins*; — than: *moins que* (in a real comparison); *moins de* (adverb of quantity)
lesson, to give a: *faire la classe*
lest: *de crainte que, de peur que*
let, to: *laisser, permettre*; to — go: *lâcher*
letter: *la lettre*
level: *le niveau*
liberty: *le sans-gêne* (18)
library: *la bibliothèque*
licentious: *débauché*
lichen: *le lichen*
lie, to: *être, se trouver; reposer; se tenir*; to be lying: *être couché*; to — close: *s'effacer*; to — down: *se coucher*; to — in: *résider en, dans*
life(time): *la vie*; state of life: *la façon de vivre*
lift, to: *s'élever*
light: *léger; allé* (92); —ly: *légèrement, à la légère*; —: *la lumière*; of —: *lumineux*; to —: *allumer*; to — up: *éclairer*; to — on: *trouver, tomber sur*
lightness: *l'insouciance*, f.
like: *semblable, pareil, tel, comme, on dirait, ainsi que*; to —: *aimer, vouloir*; I — that: *cela me plaît*
likely: *probablement*
likewise: *de même, également*
limb: *le membre*
line: *la ligne*
lip: *la lèvre*
liquid: *liquide*
listen to, to: *écouter*
literary: *littéraire*
literature: *la littérature*
litter: *la litière*
little: *petit, peu*; a —: *un peu, tant soit peu*
live, to: *vivre; exister; demeurer, habiter*; to — on: *vivre de*; to — in: *habiter*
liver: *le foie*
living: *la vie*; *vivant*
lo! *voilà que!*
local: *local, du pays*
lofty: *haut*
log: *la bûche*
lonely: *solitaire*
long: *long, longtemps*; a — time: *longtemps*; all night —: *tout le long de la nuit*
longing: *le désir*
look: *l'air*, m., *le regard, l'aspect*, m.; to —: *regarder, considérer, contempler, jeter un coup d'œil, porter le regard sur*; to — on: *contempler*; to — around: *jeter des regards autour de soi*; to — after someone: *suivre qqn. du regard*; to — after: *voir après* (81); to — like: *ressembler à*; to — for: *s'attendre à*; to — upon . . . as: *tenir . . . pour*
look ye!: *ah çà!*
loose: *détaché*; to let —: *lâcher*

lord: *le seigneur*; O —!: *mon Dieu!*
lose, to: *perdre*; to — one's way: *s'égarer*
lot: *le sort*
loud: *grand, fort*
love: *l'amour*, m.; to —: *aimer*
lovely: *adorable*
loving: *tendre, aimant*
low: *bas*; to speak in — tones: *parler bas*
lowly: *humble*
luxurious: *luxueux*; *mou* (46)
luxury: *le luxe*

Mace: *la massue*
madden, to: *rendre furieux*
madman: *le fou*
magic: *la magie*
magnificence: *la magnificence*
magnificent: *magnifique*
maid-servant: *la bonne*
mainland: *le continent*
majestic: *majestueux*
make, to: *faire*; *façonner*; to — off: *filer*
maltreat, to: *maltraiter*
man: *l'homme*, m.; *le valet* (farm-hand)
manage, to: *parvenir à*
mane: *la crinière*
manifest: *manifester*
manner: *la manière*; in that —: *de la sorte*; —s: *les* (*bonnes*) *manières*, f. pl.
mansion: *le manoir*
many: *beaucoup de, bien des, nombre de, plus d'un(e), plusieurs*; — a: *maint, tel*; so —: *tant de, si nombreux*; how —: *combien*; as —: *autant de*
march: *la marche*; to — on: *continuer sa marche*
mark, to: *marquer*
market-town: *le bourg*
marriage: *le mariage*
marry, to: *marier*
marsh: *le marais*
marshy: *marécageux*
marvel: *la merveille*
mass: *la masse*
master: *le maître*; — -skill: *la maîtrise*
mat: *la natte*
match: *l'allumette*, f.; *l'alliance*, f.; to —: *tenir tête à*
matter: *la matière*; *l'affaire*, f.; no —: *n'importe*
may be, it: *il se peut*
mayflower: *la cardamine*
mayor: *le maire*
maypole: *le* (*mât de*) *mai, l'arbre* (m.) *de mai*
meadow: *la prairie, le pré, le champ*
mean, to: *vouloir dire, signifier*; to — to: *prétendre*
meaning: *la signification, le sens*
meaningless: *qui ne signifie rien*
means: *le moyen*; by no —: *nullement*
measure: *la mesure*; to — by: *mesurer d'après*
meat: *la viande*
medium-sized: *de taille moyenne*
meet, to: *rencontrer, se rencontrer* (*avec*)
meeting: *la rencontre*
melancholy: *mélancolique*; *la mélancolie* [*mélancolie*
mêlée: *la mêlée*
mellow: *doux*; to — into: *s'adoucir en*
melt, to: *fondre*
memento: *le souvenir*
memorable: *mémorable*
memory: *la mémoire*; *le souvenir*
menace, to: *menacer*
mend, to: *réparer*
mental: *mental*
mention: *la mention*
merchant: *le négociant*
merely: *seulement, simplement, ne . . . que, rien que*
merit: *le mérite*
merrily: *joyeusement*
merry-hearted: *joyeux*
message: *le message*
metropolis: *la métropole, la capitale*
middle: *le milieu*; in the — of: *au milieu de*

midnight: *minuit*
midst, in the very: *au beau milieu*
mighty: *puissant*
mild: *doux*
mile: *le mille*
military: *militaire, d'armée*
milk, to: *traire*
mill: *le moulin*
million: *le million*
mind: *l'esprit*, m.; *la raison*
mingle with, to: (*se*) *mêler à*
minister: *le ministre*
minster: *la cathédrale*
minstrel: *le barde*
minute: *menu*; *la minute*
miraculous: *miraculeux*
misapply, to: *employer mal*
miserable: *déplorable*
misfortune: *l'infortune*, f., *le malheur*
mislead, to: *égarer*
miss: *la demoiselle*
mission: *la mission*
mist: *le brouillard*
mistake: *l'erreur*, f.
mistaken, to be: *s'abuser*
mistress: *la fiancée*
mistrust, to: *se méfier de*
mode: *le mode*
model: *le modèle*
modern: *moderne*
moment: *le moment, l'instant*, m.
monarch: *le monarque*
money: *l'argent*, m.
monotonous: *monotone*
monster: *le monstre*
monstrosity: *la monstruosité*
month: *le mois*
monument: *le monument funéraire* (13)
moon: *la lune*
moor, to: *amarrer*
moral: *moral*
more: *plus, davantage*; all the —: *d'autant plus*; — than: *plus que, plus de*; see under LESS
morning: *le matin, la matinée*; next —: *le lendemain matin*
mortal: *le mortel*
moss: *la mousse*
mossy: *moussu, de mousse*
most: *la plupart*; *le plus*
mostly: *le plus souvent, pour la plupart*
mother: *la mère, la maman*
motion: *le mouvement*
motionless: *immobile*
motive: *le motif*
motto: *la devise*
mount: *la monture*; to —: *monter, grimper*
mountain: *la montagne*
mountainous: *montagneux*
mournfully: *tristement*
moustache: *la moustache*
mouth: *la bouche*; (of a river) *l'embouchure*, f.
move, to: *bouger, remuer*; *changer de place* (64); *émouvoir*
movement: *le mouvement*
moving: *mouvant*
much: *beaucoup, très, fort, bien*; (just) as —: (*tout*) *autant*; so —: *tant, tellement*; how —: *combien*; too —: *trop*; not —: *ne . . . guère*
mule: *la mule*
muleteer: *le muletier*
mumble, to: *marmotter*
mummy, to beat into: *battre comme plâtre*
municipal: *municipal*
munificence: *la munificence*
murder, to: *assassiner*
murderer: *l'assassin*, m., *le meurtrier*
murmur: *le murmure*
muscular: *musculeux*
muse: *la muse*
music: *la musique*
musician: *le musicien*
mutch: *la coiffe*
mysterious: *mystérieux*
mysteriously: *mystérieusement*
mystery: *le mystère*

Nabob: *le nabab*
nail: *le clou*
naked: *nu*

name: *le nom*; his — is: *il s'appelle*; to —: *nommer, appeler*
narrow: *étroit*
nation: *le peuple, la nation*
national: *national*
native: *l'indigène*, m.
natural: *naturel*
naturally: *naturellement*
nature: *la nature*; by —: *de nature*
naval: *de marine*
navy: *la marine*
near: *près de, auprès de*; *proche, rapproché*
nearly: *presque, environ*; pretty —: *à peu près*
necessary: *nécessaire*
neck: *le cou*
need, to: *avoir besoin de*
neglectful of, to be: *négliger*
neighbour: *le voisin*
neighbourhood: *le voisinage, les environs*, m. pl.
neighbouring: *voisin, du voisinage, à l'entour*
neither . . . nor: *ni . . . ni*
nestling: *niché*
neuter: *neutre*
never: *ne . . . jamais*
new: *neuf, nouveau*
newly: *nouvellement*
news: *la nouvelle, les nouvelles*, f. pl.
newspaper: *le journal*
next: *proche, prochain, suivant*; the — day: *le jour suivant, le lendemain*
nicety: *la précision*
night: *la nuit*; *le soir, la soirée*; — -cap: *le bonnet de nuit*
no: *aucun, nul, pas un, pas de*; *non, non pas, nullement*
noble: *noble*; *beau*
nobody: *personne, nul*
noise: *le bruit*
none: *nul*
noon: *le midi*
north: *le nord*
northern: *du nord*
nose: *le nez*
not: *ne . . . pas* (*point*), *non, pas*
note: *la note*
noted for: *connu pour*
notepaper: *le papier* (*à lettre*)
nothing: *rien*
notice of, to take: *faire attention à*
notion: *l'intention*, f.
notorious: *fameux*
notwithstanding: *nonobstant, malgré*
noun: *le nom*
novelist: *le romancier*
now: *à présent, maintenant, actuellement, aujourd'hui, de nos jours*; *or*; — and then: *de temps en temps, de temps à autre*; just —: *en ce moment*; —!: *allons!*
nugget: *le gros morceau*
number: *le nombre, le numéro*
nurse: *la nourrice*
nursery: *la chambre des enfants*
nut: *la noisette*

Oak: *le chêne*
oar: *la rame*
obelisk: *l'obélisque*, m.
object: *l'objet*, m.
obliged to: *obligé de, forcé de*
oblique: *oblique*
oblivion: *l'oubli*, m.
obscure: *obscur*; to —: *obscurcir*
obscurity: *l'obscurité*, f.
observe, to: *observer, remarquer, voir*
obstacle: *l'obstacle*, m.
occasion: *l'occasion*, f.; to —: *occasionner, produire, causer*
occasionally: *de temps en temps, de temps à autre, parfois*; *à l'occasion*
occidental: *occidental*
occupation: *l'occupation*, f.
occupy, to: *occuper*
occur, to: *venir en tête à qqn.*
odd: *bizarre, un drôle de*
odour: *le parfum*
of: *de, d'entre*; *touchant*
offensive: *l'offensive*, f.

offer, to: *offrir, présenter, tendre*; to — up: *offrir*
office: *les fonctions*, f. pl.
officer: *l'officier*, m.
often: *souvent, fréquemment*; how —: *que de fois*
old: *vieux, âgé, ancien*; *habituel*; to grow —: *vieillir*; to make —: *vieillir*; — -fashioned: *démodé, passé de mode*; — man: *le vieillard*; as of —: *comme toujours*; of —: *au temps jadis, d'antan, de jadis*
olive-coloured: *olivâtre*
omnibus: *l'omnibus*, m.
on: *sur, à*
once: *une fois, autrefois, jadis*; at —: *immédiatement, aussitôt, sur le champ, tout de suite, incontinent*
one: *certain*
only: *seul, seulement, ne . . . que*; — one: *un seul*
onset: *l'attaque*, f.
open: *ouvert*; in the —: *à la belle étoile*; in the — world: *en plein air*; to lay —: *exposer*; in — battle: *en combat rangé*
open, to: *ouvrir, s'ouvrir, s'entr'ouvrir*; to lie —: *s'ouvrir*
opening of the scene: *l'entrée* (f.) *en scène*
operation: *l'opération*, f.
opposite: *opposé, en face de*
opposition: *l'opposition*, f.; *la défense*; weapon of —: *une arme défensive*
oppression: *l'oppression*, f.
oppressor: *l'oppresseur*, m.
oracle; *l'oracle*, m.
orange: *l'orange*, f.
orb: *l'astre*, m.
orchard: *le verger*
orchestra: *l'orchestre*, m.
order: *l'ordre*, m.; in — to: *afin de, pour*; to —: *ordonner*
orderly: *ordonné*
ordinarily: *généralement*
organ: *l'organe*, m.
origin: *l'origine*, f.
original: *l'original*, m.; *primitif*
ornament: *l'ornement*, m.
other: *autre*; —s: *les autres*, m. pl., *autrui*
out of: *hors de*; *à l'abri de*
outburst: *la bouffée*; in —s: *par bouffées*
outcome: *l'aboutissant*, m.
outcoming: *la sortie*
outward: *d'entrée*
outwit, to: *duper*
over: *sur, par-dessus, au-dessus de, dessus*; — -hard: *par trop dur*
overbearing: *écrasant*
overhang, to: *surplomber*
overhead: *là-haut*
overlook, to: *dominer*
overtake, to: *atteindre*
owe, to: *devoir*
owing to: *par suite de*
own: *propre*

Pa: *le papa*
pace: *le pas*
page: *la page*
pain: *la douleur*
paint oneself, to: *se barbouiller*
pair: *la paire*
pale: *pâle*
palette: *la palette*
palisade: *la palissade*
palpitate, to: *palpiter*
panic: *la panique*
panoplied, full: *armé de pied en cap*
pantomime: *la pantomime*
paper: *le papier*; *le journal*
paradise: *le paradis*
parents: *les parents*, m. pl., *père et mère*
parishioner: *le paroissien*
parlour: *le parloir*; *la salle*
part: *la partie*; *le genre* (41); for the most —: *pour la plus grande partie, presque totalement*; to become a —: *faire partie*
particular: *particulier*
party: *le groupe*; *la réception*; *la partie*

pass: *le défilé*; to —: *passer, défiler; dépasser; se passer, s'écouler*; to — away: *s'écouler*; to — through: *traverser*; to come to —: *advenir*
passage: *le couloir*
passer-by: *le passant*
passing: *le passage*
passion: *la passion*; *la colère*
past: *le passé, les temps passés*, m. pl.
pastoral: *pastoral*
patent: *manifeste*
paternal: *de ses pères*
path: *le sentier, le chemin*; *l'allée*, f.
pathetic: *pathétique*
patience: *la patience*
patiently: *patiemment*
patriarch: *le patriarche*
pause: *la pause*; to —: *s'arrêter*
pay, to: *payer*
peace: *la paix*
peaceful: *paisible, tranquille*
peak: *la cime, le pic*
pearl: *la perle*
peasant: *le paysan*; —ry: *les paysans*, m. pl.
pebble: *le caillou*
peculiar: *particulier, singulier*
peculiarity: *le trait particulier*
peer: *l'égal*, m.
peevish: *revêche*
pendant: *pendant*
penetrate, to: *pénétrer*
penetrating: *pénétrant*
people: *le peuple*; *les gens*, m. and f. pl.; *les habitants*; *les personnes*; *tout le monde*; *la nation*; to —: *peupler*
perceive, to: *comprendre*
perch, to; *poser*
peremptory: *tranchant*
perfect: *parfait*
perfectly: *parfaitement, complètement*
perfection: *la perfection*
perform, to: *accomplir*
perfume: *le parfum*
perhaps: *peut-être*
period: *la période*
perish, to: *périr*
permit, to: *permettre*
persecute, to: *persécuter*
perseverance: *la persévérance*
persist in, to: *persister à, s'obstiner à*
person: *la personne, l'individu*, m., *l'homme*, m.; —s: *les gens*, m. and f. pl.
personage: *le personnage*
personally: *en personne*
petal: *le pétale*
petroleum: *à pétrole*
phantom: *le fantôme*
philosophy: *la philosophie*; *de philosophie*
phlegmatic: *flegmatique*
phrase: *le terme*
pictorial: *de peinture*
picture: *le tableau, la peinture, l'image*, f.
piece: *le morceau*
pierce, to: *trouer* (*de*), *percer* (*de*)
pile: *la pile*
pillage: *le pillage*
pillow: *le coussin*
pinch, to: *pincer*
piously: *pieusement*
pipe: *le pipeau*
piragua: *la pirogue*
pirate: *le pirate*
pismire: *la fourmi*
pitch, to: *dresser*
piteous: *pitoyable*
pity: *la pitié*; to —: *plaindre*
place: *l'endroit, la place, le lieu*; to —: *mettre, placer, poser*
plain: *la plaine*
plait, to: *tresser*
planet: *la planète*
plant: *la plante*; to —: *planter*
plateau: *le plateau*
play: *la pièce, la comédie*; to —: *jouer*
playfellow: *le compagnon de jeu*
pleasant: *agréable*; *doux*
please, to: *plaire à*
pleasure: *le plaisir*; *la joie*; *la jouissance*
plight: *l'état*, m.

plough: *la charrue*
pluck from, to: *cueillir à*
plumage: *le plumage*
plunge, to: *plonger*
ply, to: *manier à tour de bras*
poacher: *le braconnier*
pocket: *la poche*; — -book: *le portefeuille*
poem: *le poème*
poet: *le poète*
point: *le point*; to —: *désigner du doigt, montrer du doigt*; *marquer*; to — out: *faire remarquer*
pointed: *aigu*
poker: *le pique-feu*
polar: *polaire*
political: *politique*
pomp: *la pompe*
poor: *pauvre, indigent*
popular: *populaire*
population: *la population*
pore over, to: *dévorer*
porringer: *l'écuelle*, f.
port: *le port (d'attache)*
portable: *portatif*
portentous: *prodigieux*
portrait: *le portrait*
portrayer: *le portraitiste*
posada: *la posada*
position: *la position*; *le poste, l'emploi*, m.; *la posture*
possess, to: *posséder*; *être doué de*
possession: *la possession*
possible: *possible*
post: *la position, la fonction*
posterity: *la postérité*
pot-hooks, to make: *griffonner des jambages*, m. pl.
poverty-stricken: *sordide*
powder: *la poudre*
power: *le pouvoir, la puissance, la force, les moyens*, m. pl.
powerful: *puissant*
practical: *pratique*
practise, to: *pratiquer*
praise of, in: *en faveur de*
prank (on), to play a: *faire une niche (à)*
pray, to: *prier*; — (imperative): *je vous en prie*
prayer: *la prière*
precaution: *la précaution*
preceding: *dernier*
precious: *précieux*; — -stone: *la pierre précieuse, le joyau*
precipitation: *la précipitation*
predict, to: *prédire*
predispose, to: *prédisposer (à)*
predominant: *prédominant*
predominate, to: *prédominer*
prefer, to: *préférer*
prelude: *le prélude*
prematurely: *prématurément*
prepare, to: *se préparer à, s'apprêter à*; —d: *prêt*
preponderance: *la prépondérance*
presence: *la présence*; in the — of: *devant, en présence de*
present: *le cadeau, le présent*; *actuel*; at —: *à présent, maintenant, aujourd'hui*; for the —: *pour le moment*; —ly: *bientôt, sous peu*; to — (oneself): *(s')offrir*
preserve: *la chasse réservée*; to —: *garder, conserver*; *soigner*
press, to: *se presser*
pressing: *pressant*
presumptuous: *présomptueux*
pretty: *joli*; — nearly: *à peu près*
previous to: *avant*
prey: *la proie*
pride: *l'orgueil*, m.
priest: *le prêtre*
prime of manhood, in the: *à la fleur de l'âge*
primitive: *primitif*
primrose: *la primevère*
prince: *le prince*
princely: *princier*
princess: *la princesse*
principality: *la principauté*
principle: *le principe*
print, to: *imprimer*
prison: *la prison*
prisoner: *le prisonnier*; to take —: *faire prisonnier*
private: *privé*; in —: *dans le privé*; — gentleman: *le particulier*

privation: *la privation*
privilege: *le privilège*
prize: *la proie*
proceed, to: *s'avancer*
procession: *la procession, le cortège*
proclaim, to: *proclamer*
procure, to: *se procurer*
produce, to: *produire*
product: *le produit*
profanation: *la profanation*
profession: *l'état*, m.
proficiency: *le talent*
profound: *profond*
profuse: *prodigue*
progress: *le progrès*
project, to: *projeter*
promote, to: *servir*
pronounce, to: *donner*
proof: *la preuve*
prop up, to: *supporter*
proposal: *la proposition*
prosaic: *prosaïque*
prose-writer: *le prosateur*
prospect: *la perspective*
prosperity: *la prospérité*
prostrate: *prosterné*
protect (from), to: *protéger, préserver (de)*
protecting: *protecteur*
proverb: *le proverbe*
provincial: *de province*
provisions: *les provisions*, f. pl.
prow: *la proue*
proxy: *le procurateur*
public: *le public; public;* — -house: *le cabaret*
pull, to: *tirer*; to — off: *ôter*; to — on (of trousers): *enfiler, passer*; to — out (leaves): *effeuiller*
pulley: *la poulie*
pupil: *l'élève*, m. and f.
purchase, to: *acheter; acquérir*
pure: *pur*
purity: *la pureté*
purpose, with the: *dans le but*
pursue, to: *poursuivre, se mettre à la poursuite de qqn.*
put, to: *mettre*; to — back: *remettre*; to — down: *poser*

putrid: *pourri*
puzzlement: *l'énigme*, f.
pygmy: *le pygmée*
Pyramids: *les Pyramides*, f. pl.

Qualify, to: *rendre digne de*
quality: *la qualité*
quarter: *le quart; le quartier*
queen: *la reine*
queenliness: *la majesté*
quest: *la recherche*
question, to: *contester*
quezal bird: *le quetzal*
quickly: *vite, promptement, rapidement*
quiet: *le calme; paisible, tranquille, placide*
quietly: *doucement*
quietness: *la tranquillité*
quit one's hold, to: *lâcher prise*
quite: *tout à fait*
quiver, to: *frémir*
quote, to: *citer*

Race: *la race*
radiant: *radieux*
radiate, to: *rayonner*
rage, to: *faire rage*
rail at, to: *invectiver contre*
rain: *la pluie*
raise, to: *lever*; to — up: *relever*
rajah: *le rajah*
rally, to: *rallier*; to — once more: *reprendre le dessus*
rank: *le rang*
rapacious: *rapace*
rapier: *la rapière*
rapturous: *ravissant*
rare: *rare*
rascal: *la canaille*
rashness: *la témérité*
rate, to: *tancer vertement*; at any —: *en tout cas*
rather: *plutôt, assez, un peu, bien*
raw: *non apprêté*
ray: *le rayon*
reach, within one's: *à sa portée*; to —: *atteindre, arriver à*
read, to: *lire*

reading: *la lecture*
ready-made: *tout fait*
real: *reél, vrai*
realise, to: *se rendre compte de, s'apercevoir de*
really: *vraiment, en réalité, en vérité*
realm: *l'état*, m.
reappear, to: *apparaître une seconde fois*
rear, to: *élever*
reason: *la raison*
rebel, to: *se révolter*
recall, to: *rappeler*
receive, to: *accueillir*
reckon on, to: *tenir compte de*
reclaim, to: *tirer*
recognise, to: *reconnaître*
recollect, to: *se souvenir de, se rappeler*
recommend, to: *recommander*
record, to: *rapporter*
recreation: *la récréation*
red: *rouge*; — -hot: *rouge-feu*
redden, to: *rougir*
reddish: *rougeâtre*; to look —: *rougir*
reed: *le roseau*
reedy: *de roseaux*
refreshment: *le délassement*
refuge: *l'asile*, m.
refuse, to: *refuser, se refuser*
regard, to: *se soucier de*
regiment: *le régiment*
region: *la région*
regret: *le regret*
regular: *régulier*
reign: *le règne*; in the — of: *sous le règne de*; to —: *régner*
reindeer: *le renne*
reinforce, to: *renforcer*
rejoin, to: *répliquer, riposter*
relation: *le rapport*
relative: *le parent*
relieve, to: *atténuer*; *relever de faction*
relinquish, to: *abandonner*
remain, to: *rester, demeurer*; *exister*; *subsister*
remark, to: *remarquer*
remedy, there is no: *il n'y a rien à faire*
remember, to: *se souvenir de, se rappeler*
remind, to: *rappeler*
remote: *reculé*
render, to: *rendre*
renew, to: *renouveler*
renounce, to: *renoncer à*
repair, to: *se rendre*
repast: *le repas*
repeat, to: *répéter*
repent, to: *se repentir*
replace, to: *remettre*; *remplacer*
reply: *la réponse, la réplique*; to —: *répliquer, répondre, repartir*
report: *la rumeur*
repose: *le repos, le calme*; to —: *se reposer*
represent, to: *figurer*
representative: *le représentant*
reproduce, to: *reproduire*
repulse: *l'échec*, m.; to —: *repousser*
repulsively: *de façon repoussante*
request, to: *prier*; *exiger*
require, to: *avoir besoin de*
resemble, to: *ressembler à*
reside in, to: *habiter*
residence: *la résidence*
resignation: *la résignation*
resist, to: *résister*
resolute: *fort*
resort to, to: *avoir recours à*
resource; *la ressource*
respect: *le respect, les égards*, m. pl.
respectable: *respectable*
respecter of persons, he is no: *il ne fait pas acception des personnes*
respectful: *respectueux*
respond, to: *répondre*
response, to make: *répliquer*
rest: *le repos*; *le reste*; to be at —: *se reposer*; to take one's —: *se reposer*
restaurant: *le restaurant*
restrain, to: *empêcher*

resume, to: *reprendre*
retain, to: *garder*
reticulation: *la nervure*
retinue: *le train*
retirement: *la retraite*
retrace one's steps, to: *rebrousser chemin*
retreat: *la retraite*; to —: *s'éloigner*
return: *le retour*; to —: *retourner, rentrer, revenir*; —ed: *de retour*
reveal, to: *révéler*; *offrir, présenter*
revelation: *la révélation*
revenge: *la vengeance*
reverie: *la rêverie*
reverse: *la défaite*; to —: *renverser*
review: *la revue*; to —: *passer en revue*
revive, to: *se ranimer*
revolt, to: *révolter*
revolution: *la révolution*
rheumatism: *le rhumatisme*
rich: *riche*
ride: *la course, la promenade à cheval*; to —: *monter à cheval*
rider: *le cavalier*
right: *le droit*; *droit*; *tout à fait*; — -down: (*tout*) *droit*; to be —: *avoir raison*
ring: *la bague, l'anneau*, m.; *la chaîne*; *la note* (45); to —: *sonner*; *faire retentir*; to — out: *résonner*
rise, to: *se lever*; *s'élever, se dresser*; *monter*; *jaillir*; to — again: *remonter*; to — above: *dominer*
risk, to: *risquer*
rival: *le rival*
river: *la rivière, le fleuve*
road: *la route, la rue*
roadside, by the: *au bord de la route, le long de la route*
roar: *le vacarme*; to —: *hurler*; *gronder* (*fig.*)
rob, to: *dévaliser*
robe: *la robe*
rock: *le rocher, la roche*
rocky: *rocheux, rocailleux, couvert de rochers*
rogue: *le drôle*; *le bandit*
rôle: *le rôle*
romance: *le roman, le roman de chevalerie, le roman chevaleresque*
roof: *le toit*
room: *la salle, la chambre, l'appartement*, m., *la pièce*
root: *la racine*; *la souche* (log)
rope: *la corde*
rose: *la rose*
rosy: *vermeil*
rough: *rude, raboteux*
roughly: *rudement*
round: *autour de, tout autour*; — about: *alentour*
rouse, to: *soulever* (73)
rout: *la bande*; *la mise en déroute*
rove over, to: *parcourir*
rover: *le vagabond*
royal: *royal*
rub: *le hic, la difficulté*; to — down: *étriller*
ruff: *la collerette*
rugged: *grossier*
ruined: *en ruines*
rule, to: *gouverner*
ruling: *dominant*
run, to: *courir*; to — away: *se sauver*; to — down: *dégringoler, descendre en courant*; to — nearly round: *faire en courant le tour presque complet de*; to — through: *s'élancer par*
rupee: *la roupie*
rush, to: *s'élancer, se précipiter*
rushing: *impétueux*
russet: *roussâtre*
rustic: *rustique*
rustle: *le bruissement*; to —: *bruire, faire un bruissement*
ruthless: *cruel*
ruthlessness: *la cruauté*

Sabot: *le sabot*
sacred: *sacré*
saddle, to: *seller*
safe: *en sûreté*

safety: *le salut*
sail: *la voile*; to — up: *remonter*
sailor: *le marin*
saint: *le saint*
salamanquesa: *la salamandre*
Salic code: *la loi salique*
salute, to: *saluer*
same: *même, pareil*
sap: *la sève*
satisfaction: *la satisfaction*
satisfy, to: *satisfaire*
saucy: *impertinent*
savage: *sauvage*; *le sauvage*
save: *sauf*; — for: *à l'exception de*; to —: *sauver*; *épargner*
say, to: *dire, parler, déclarer, assurer, prononcer, faire remarquer*; that is to —: *c'est-à-dire*; without —ing a word: *sans mot dire*; I —: *dites* (*dis*) *donc*
scale, on a broad: *en grand*
scamper off, to: *détaler*
scant: *bien maigre*
scanty: *maigre*
scar: *la cicatrice*
scarred: *couturé*
scarcely: *à peine, ne . . . guère*
scatter, to: *répandre, disperser*; —ed: *épars*
scene: *la scène*; *le tableau*
scenery: *les décors*, m. pl.
scent, to: *embaumer*
sceptre: *le sceptre*
scholar: *l'érudit*, m., *le savant*
school: *l'école*, f.; —-boy: *le condisciple* (66); —-room: *la salle de classe*
scorn: *le mépris*
scour, to: *récurer* (80); *planer sur* (3)
scrape: *la difficulté*
scraping: *le cri*
screen: *l'écran*, m.
scribble, to; *griffonner*
scythe: *la faux*
sea: *marin*; *la mer*; by —: *sur mer*; —-coast: *la côte*; —-man: *le matelot*; — -weed; *l'algue*, f.; — -wolf: *le loup de mer*
seam: *la suture, la couture*
search, to: *fouiller*
season: *la saison*
seat: *la place*; country —: *la maison de campagne*; to be —ed: *être assis*
seclusion: *la retraite*
second: *second, deuxième*; *la seconde*
secure: *en sûreté*
see, to: *voir, apercevoir, observer, remarquer*
seed: *la graine*
seek (out), to: *chercher*
seem, to: *sembler, paraître*
seize, to: *saisir, s'emparer de, se saisir de*
seldom: *rarement*
select, to: *choisir*
self-control: *l'empire* (m.) *de soi*
send, to: *envoyer*; to — forth: *pousser*
sense: *le sens, la sensation*
sentiment: *le sentiment*
sentinel: *la sentinelle*
separate, to: *séparer*
servant: *le domestique, le serviteur*; *la fille*
serve (as), to: *servir* (*de*)
set, to: *mettre, placer*; *dresser*; *sertir*; *se coucher*; to — down: *faire noter*; to — off: *se mettre en marche*; to — out: *partir, se mettre en route*; — upon: *attaché à*
setting: *la monture*; — sun: *le* (*soleil*) *couchant*
settle: *le banc de l'âtre*, m.; to — down: *s'abattre*
sever, to: *détacher*
several: *plusieurs*
severity: *la sévérité*
sewer: *l'égout*, m.
shade: *l'ombre*, f.; *la nuance*; in the —: *à l'ombre*; beneath the — of: *ombragé de*
shadow: *l'ombre*, f.
shaft: *la flèche*
shake, to: *trembler*; *secouer, hocher*; to — hands with someone: *serrer la main à qqn*

shallow: *le bas-fond*
shape: *la forme*
share: *la part*; to —: *prendre part à*
sharp: *perçant*
sharply: *nettement*
shatter, to: *broyer*
shave, to: *raser*
shed: *l'étable*, f.; to —: *répandre*
sheen: *l'éclat*, m.
sheep: *le mouton*
sheet: *le drap*; *la feuille*
shellfish: *le coquillage*
shelter: *l'abri*, m.
shepherd: *le berger*
sheriff: *le shérif*
shield: *le bouclier*; to — (from): *garantir (de)*
shilling: *le schelling*
shine, to: *luire, briller, resplendir*; to — in: *briller par*
ship: *le vaisseau, le navire*
shocked at: *choqué de*
shoe: *le soulier*
shoot, to: *tirer*; to — forth: *poindre* (66)
shopkeeper: *le boutiquier*
shore: *le rivage, la rive*
short: *court, bref*; in —: *bref*
shoulder: *l'épaule*, f.
shout, to: *crier, s'écrier*
shouting: *la clameur*
show: *l'exposition*, f.; to —: *montrer*; *démontrer*; *témoigner*
shrill: *aigre*
shrink, to: *se ratatiner*
shrubbery: *le bosquet*
shudder, to: *frémir*
sickness: *la maladie*
side: *le côté, le flanc*; on one —: *d'un côté*; by (at) his side: *à côté de lui, à ses côtés*
sigh: *le soupir*; to —: *soupirer*
sight: *la vue, le spectacle*; *le tableau*; in —: *en vue*
sign: *le signe*; *le geste*; to give a —: *faire un signe*
significantly: *significativement*
silence: *le silence*
silent: *silencieux, muet*
silhouette: *la silhouette*
silk: *la soie*
sill: *le rebord*
silver over, to: *argenter*
silvery: *argenté*
similar: *semblable, pareil*
simple: *simple, naïf, modeste*
simply: *tout bonnement*
since: *depuis, depuis que*; *puisque*
sing, to: *chanter*
single: *seul*
sinister: *sinistre*
sink, to: *tomber, descendre, s'abaisser*; to — into: *s'abîmer dans*
Sir: *Monsieur*
sister: *la sœur*
sit, to: *s'asseoir, être assis*; to — down: *s'asseoir*
site: *l'emplacement*, m.
situation: *la situation, la place, l'endroit*, m.
size: *la grandeur, la dimension*
skater: *le patineur*
skeleton: *le squelette*
skilful: *savant*
sky: *le ciel, le firmament, la voûte céleste*
slash: *la balafre*
slaughtering: *le massacre*
slay, to: *tuer*
sleep, to: *dormir*
sleeping: *endormi*
slender: *svelte*
slightest: *moindre*
slim: *svelte*
sling: *la fronde*
slip, to: *glisser, se glisser*
slope: *la pente*; *le coteau*; *le flanc*
slow: *lent*; *tardif*
slowly: *lentement*; to walk —: *ralentir le pas*
slumber: *le somme*
smack, a fishing-: *une barque de pêcheur*; to —: *donner des claques*
small: *petit, peu nombreux*
smell of, to: *sentir*
smile: *le sourire*; to —: *sourire*
smite, to: *frapper*
smoke: *la fumée*; to —: *fumer*
smoky: *qui fume*

smoothly: *doucement*
snow: *la neige*; — -drift: *le monceau de neige*
so: *ainsi, si, tellement, tant*; *donc*; — as to: *de façon à*; — that: *de sorte que*; this is —: *il en est ainsi*; or —: *à peu près, environ, quelque*
sob, to: *sangloter*
social: *social, hospitalier*
society: *la société*
sock: *la chaussette*
soft: *doux, tendre*; *mou*; *moelleux*
softness: *la douceur*
soil: *le sol*; to —: *tacher*
soldier: *le soldat*
sole: *seul*
solicitude: *la sollicitude*
solitary: *le solitaire*; *solitaire, unique*
solitude: *la solitude*
sombre: *foncé*
some: *quelque*; *un peu*; *quelques-uns, certains*
somebody: *quelqu'un*
something: *quelque chose*
sometimes: *quelquefois, parfois*
somewhat: *quelque peu, tant soit peu*
son: *le fils*
song: *la chanson, le chant*
sonorous: *sonore*
soon: *bientôt, tôt, sans tarder, ne pas tarder à*; as — as: *aussitôt que*; no —er: *ne . . . pas plus tôt*
sort: *la sorte, l'espèce*, f., *le genre*
soul: *l'âme*, f.
sound: *le son, le bruit*
soup: *la soupe*
south: *le sud, le midi*; — -east: *le sud-est*
southern: *méridional*
sovereign: *le souverain, le roi, le monarque*
sow, to: *semer*
space: *l'espace*, m.
spade: *la bêche*
sparkle, to: *étinceler*
sparkling: *étincelant*
sparrow: *le moineau*
speak, to: *parler*; so to —: *pour ainsi dire*
special: *spécial, particulier*
species: *l'espèce*, f., *le genre*; *la nature*
spectacle: *le spectacle*
spectral: *spectral*
speech: *le discours*
speed: *la vitesse*; to —: *hâter*
speedy: *précipité*
spell, to: *épeler*
spelling: *l'orthographe*, f.
spencer: *le spencer*
spend, to: *dépenser*; *passer, s'écouler*; to — itself: *s'épuiser*
spin, to: *filer*
spinning-wheel: *le rouet*
spiral: *la spirale*
spire: *la flèche*
spirit: *l'esprit*, m., *l'âme*, f.; *l'ardeur*, f.
spit: *la broche*
spite of, in: *en dépit de, malgré*
splendid: *splendide, magnifique*
splendour: *la splendeur, la magnificence, l'éclat*, m.
split (against), to: *se fendre (sur)*
sportive: *folâtre*
spot: *l'endroit*, m., *le lieu, le point*
sprawling: *affalé*
spray: *la gerbe*
spread, to: *étendre, répandre, se répandre, s'étaler*; to — supper: *servir à souper*; —: *la propagation*
spring: *la source, l'origine*, f.; *l'élasticité*, f.; — (-time): *le printemps, le renouveau*; to — up: *s'élancer*; *croître*; to — from the ground: *se dresser sur pied tout à coup*
sprinkle with, to: *pailleter de*
spur, to: *pousser*; to — on: *donner de l'éperon à*
square: *carré*
squat, to: *s'asseoir*
staff: *le bâton*

stage: *la scène, les planches*, f. pl.
stagger, to: *tituber*
stainless: *sans reproche*
stair: *le degré*
stalk: *la tige*
stand, to: *être debout, se tenir (debout)*; —ing: *debout*; to — after someone: *se mettre à la poursuite de qqn.*; to — aside: *se ranger de côté*; to — out: *ressortir*
standard: *l'étendard*, m.
star: *l'étoile*, f., *la constellation*
start, to: *se dresser précipitamment* (15); to — up: *se lever vivement*
startle, to: *faire tressaillir*
starve, to: *mourir de faim*
state: *l'état*, m.; *la pompe*
stated: *déterminé*
stately: *majestueux*
statesman: *l'homme d'État*
station: *la situation*; to take up one's —: *se placer*
statue: *la statue*
stay: *le séjour*; to —: *rester*
steading: *la ferme*
stealthily: *à pas de loup*
steed: *le cheval, le coursier*
steel: *l'acier*, m.
stem: *la tige*
step: *le degré*; *le pas*; *la démarche*; a flight of —s: *un escalier*
stick: *le bâton*; to —: *planter*; to — round with: *tapisser de*
still: *calme, tranquille*; *muet*; to hold —: *ne pas bouger*; —: *encore, toujours*; *cependant, pourtant, néanmoins*
stillness: *le silence*
stir, to: *remuer, bouger*; *s'agiter*
stitch, to: *coudre*
stockade: *la palissade*
stocking: *le bas*
stoical: *stoïque*
stone: *la pierre*
stool: *l'escabeau*, m.
stop, to: *s'arrêter*
store: *la provision*; — -room: *le cellier*; to —: *fournir*
storm: *l'orage*, m., *la tempête*
stormy: *orageux*
story: *l'histoire*, f., *le conte*
stout: *fort*
straight: *droit*
strange: *étrange, étranger*
strangely: *étrangement*
stranger: *l'étranger*, m.
strangle, to: *étrangler*
stratagem: *le stratagème*
stream: *le ruisseau*; to —: *ruisseler*; to — in: *entrer à flots*
street: *la rue*
strength: *la force*
stretch, to: *étendre, s'étendre*; to — out: *allonger*
strewn: *semé (de)*
stride: *le pas*
strike, to: *frapper*; *frotter* (of a match); to — down: *abattre*
striking: *frappant*
strip, to: *dépouiller*
strive, to: *lutter*
stroll in, to: *entrer sans cérémonie*
strong: *fort*
struggle: *la lutte*; to —: *lutter*
stubble: *le chaume*
stubbornly: *obstinément*
study, to: *étudier*
stumble, to: *trébucher*
stump: *la souche*
stupid: *stupide*
subject: *le sujet*
sublime: *sublime*
subsequent: *plus tard*
subsist, to: *subsister*
substantial: *solide*
substantive: *substantif*
substitute, to: *substituer (à)*
subtle: *subtil*
suburban: *dans les faubourgs*
succeed, to: *réussir, arriver à, parvenir à*
success: *le succès*
succession: *la succession*
successor: *le successeur*
such: *tel, pareil, semblable*; *si*; as —: *comme tel*
sudden: *soudain, subit*

suddenly: *soudain(ement), tout à coup*
suddenness: *la soudaineté*
suffer, to: *endurer*
suffice, to: *suffire*
suit: *l'habit*, m.; to —: *convenir à*
suitable: *propre*; to be —: *convenir*
suited: *favorable*
summer: *l'été*, m.
summit: *le sommet*
sun: *le soleil*
sunbeam: *le rayon du soleil*
Sunday: *le dimanche*
sunset: *le coucher du soleil, le couchant*
sunshine: *la clarté du soleil, le soleil*
sup, to: *souper*
superintendence: *la direction*
superiority: *la supériorité*
supernatural: *le surnaturel*
supersede, to: *supplanter*
superstitious: *superstitieux*
supper: *le souper*
supply, to: *fournir*
support, to: *supporter, soutenir, maintenir*
suppose, to: *supposer, se figurer, imaginer, croire, penser*
suppress, to: *réprimer*
supremacy: *la suprématie*
supreme: *suprême*
sure: *sûr, certain*; —ly: *sûrement, assurément, certainement*; — enough: *en effet*; to be —: *il est vrai, sûrement, en effet*
surgeon: *le chirurgien*
surplice: *le surplis, la soutane*
surprised, to be: *s'étonner*
surround, to: *entourer de*
surrounding: *environnant*
survey, to: *examiner*
survive, to: *essuyer*
suspect, to: *se douter de*
swarm: *l'essaim*, m.; to —: *fourmiller*
swarthy: *de bistre*
swear, to: *jurer*
sweep, to: *balayer*
sweet: *doux; joli, charmant, gracieux, aimable, ravissant, agréable*; — -tempered: *doux*
swell, to: *se gonfler*
swift: *rapide, vite, prompt*
swim, to: *nager*
swing: *le rythme*
sword: *l'épée*, f., *le glaive, le sabre*
sympathy: *la sympathie*
symptom: *le symptôme*
system: *le système*

Table: *la table*
tact: *le tact*
tail: *la queue*
take, to: *prendre, saisir, s'emparer de*; to — off: *enlever, ôter*
tale: *le conte, le récit, l'histoire*, f., *la légende*
talent: *le talent*
talk, to: *parler, causer*
tall: *haut, grand, de haute taille*
tanner: *le tanneur*
tape: *le ruban de fil*
tapestry: *la tapisserie*
task: *la tâche*; —-master: *le tyran*
taste: *le goût*; to —: *goûter*
tea: *le thé*
teach, to: *enseigner*
teacher: *le maître, l'instituteur*, m.
teaching: *l'enseignement*, m.
tear: *la larme*
tear off, to: *arracher*; to — out: *arracher*
tediousness: *l'ennui*, m.
teeming with: *couvert de*
tell, to: *dire, conter, parler, déclarer, informer, raconter*
temper: *l'emportement*, m.
temperament: *le tempérament*
temperance: *la sobriété*
temperate: *sobre*
temporal: *temporel*
temporary: *par intérim*
tempt, to: *tenter*
tent: *la tente, le pavillon*
term; *le terme*; on friendly —s: *en bons termes*

terminate, to: *terminer*
termination: *la fin, la conclusion*
terrible: *terrible*
territory: *le territoire*
terror: *la terreur*
terse: *net*
testament: *le testament*
testimony: *la preuve, le témoignage*
thank, to: *remercier, rendre grâces à*; — you: *merci*; —s: *les remerciements*, m. pl.; —s to: *grâce à*
theatre: *le théâtre*
theme: *le sujet*
then: *alors, ensuite, puis*; *donc*
there: *là, y*
thereafter: *puis*
therefore: *c'est pourquoi, voilà pourquoi, aussi, pour cette raison, par conséquent*
thicket: *le taillis, le fourré*
thickly: *densement*
thief: *le voleur*
thin: *mince, maigre*
thing: *la chose*; *l'être*, m.
think, to: *penser, croire, conclure, concevoir*; to — of: *penser à, songer à*; *penser de*; I —: *il me semble*
thither: *y*
thorough: *grand*
thoroughly: *tout*
though: *quoique, bien que*
thought: *la pensée*
thousand: *mille, le millier*
thrashing: *la volée*
threshold: *le seuil*
thrill: *le tressaillement*
thrive, to: *prospérer*
through: *à travers, au travers de*; *durant*; *par, grâce à*
throughout: *tout*; — the world: *dans le monde entier*
throw, to: *jeter, lancer, précipiter, se jeter*; to — back: *se rejeter*; to — over: *se débarrasser de*
thrush: *la grive*
thrust, to: *pousser, enfoncer*
thunder-like: *de tonnerre*
thunder out, to: *crier d'une voix de tonnerre*
thus: *ainsi, de cette manière*
tide: *la marée*
tie, to: *attacher*
tile: *la tuile*
till: *jusqu'à ce que, jusqu'à*
time: *le temps, l'époque*; *la fois*, f.; at —s: *quelquefois, parfois*; from — to —: *de temps en temps, de temps à autre*; at the same —: *en même temps, à la fois*; a little —: *peu de temps*; to after —: *dans les temps à venir*
timid: *timide*
tin: *le fer-blanc*
tinkle, to: *tinter, sonner*
tinkling: *le tintement*
tiny: *minuscule*
to: *à, jusqu'à*; *pour*; *dans, en*
to-day: *aujourd'hui*
together: *ensemble, tous deux*; — with: *aussi bien que*
toil, to: *travailler*
tolerably: *tolérablement*
tolerate, to: *supporter*
toll, to: *tinter*
tomb: *le tombeau*
to-morrow: *demain*
tone: *le ton*
tongue: *la langue*
too: *aussi*; *trop*
tool: *l'outil*, m.
top: *le sommet*
torch: *le flambeau*
torture out of someone, to: *arracher par la torture à qqn.*
total: *total*
touch: *le soupçon*; to —: *toucher*; *porter la main à*
touching: *touchant*
towards: *vers, du côté de, dans la direction de*; *envers*
town: *la ville*
townsman: *le citadin, le bourgeois, l'homme des villes*
trace: *le vestige, la trace*; to —: *se retracer*
track: *le sentier*
trader: *le négociant*

tradition: *la tradition*
traditional: *de la tradition*
train: *l'escorte*, f.; *la file*
tramp: *le vagabond*
transact, to: *traiter*
transfigure, to: *transfigurer*
transform, to: *se transformer*
transition: *la transition*
transmit, to: *transmettre*
transparent: *transparent*
transplant, to: *se transplanter*
trap: *le piège, le traquenard, la trappe*
travel: *le voyage*; to —: *voyager*
traveller: *le voyageur*
travelling: *de voyage*
traverse, to: *traverser, parcourir*
tread, to: *parcourir*
treasure: *le trésor*
tree: *l'arbre*, m.
tremble, to: *trembler*
trench: *la tranchée*
tribe: *la tribu*
tributary: *l'affluent*, m.
trifling: *insignifiant*
troop: *la troupe*
trouble: *le mal*
troublesome: *importun; pénible*
trousers: *le pantalon*
trout: *la truite*
truce: *la trève*
true: *vrai, véritable*; very —: *sans doute*
trumpet: *la trompette, le clairon*
truth: *la vérité*; in —: *en vérité; donc; au fond*
try, to: *essayer de; éprouver*
tumult: *le tumulte*
turmoil: *l'agitation*, f.
turn, to: *tourner, se retourner, devenir*; to — away: *s'éloigner*; to — back: *se retourner vers*; to — into: *changer en; s'engager dans*; to — to: *se tourner vers, s'adresser à*
turning: *le tournant*
twice: *deux fois*
twilight: *le crépuscule; crépusculaire*
type: *le type*

Ugly: *laid*
unable to: *incapable de*
unaltered: *inaltéré*
unappalled: *sans crainte*
unauthorised: *illicite*
unbearable: *insupportable*
uncivilised: *peu civilisé*
uncontrolled: *absolu*
under: *sous, au-dessous de*
undergo, to: *subir*
underling: *le second*
understand, to: *comprendre*
understanding: *l'esprit*, m.
undertake, to: *entreprendre, se charger de*
uneasiness: *l'inquiétude*, f.
uneasy: *inquiet, mal à son aise*
unequalled: *sans égal, sans pareil*
unexpected: *soudain*
unfit: *impropre*
unforeseen: *imprévu*
unfortunate: *malheureux*
unhorse, to: *désarçonner*
universal: *universel*
unknown: *inconnu*
unless: *à moins que* + subjunctive with *ne*
unlucky: *malheureux*
unmannerly: *malotru*
unnerve, to: *ébranler*
unpeopled: *solitaire*
unprofitable: *peu profitable*
unrighteous: *inique*
unroll, to: *se dérouler*
unseen: *invisible*
unskilful: *maladroit*
unsteady: *mal assuré*
until: *jusque, jusqu'à; jusqu'à ce que, jusqu'au moment où*
untold: *incalculable*
untouched: *sans y toucher*
unwearied: *infatigable*
unwieldy: *lourd*
up: *le long de*
upon: *sur, dessus*
use: *l'usage*, m.
use, to: *se servir de, employer, user de, faire usage de*
useful: *utile*
useless: *inutile*

usher: *le sous-maître*
usual: *d'habitude*; as —: *comme à l'ordinaire*
usually: *d'ordinaire*
utmost: *le plus grand*
utter: *complet*; to —: *prononcer, pousser, proférer*

Vacant: *vague*
vacantly: *distraitement*
vague: *vague*
vainly: *vainement*
valiant: *vaillant*
valley: *la vallée*
valour: *la bravoure*
value: *la valeur*
vanity: *la vanité*
vantage, of: *avantageux*
variety: *la diversité*
vase: *le vase*
vast: *vaste*
vault: *la voûte*
vegetable: *le légume*; *végétal*
vegetation: *la végétation*
veil: *le voile*
vein: *la veine*
velvet; *le velours*
venerable: *vénérable*
vengeance: *la vengeance*
venison: *la venaison*
venture, to: *s'aventurer*
verb: *le verbe*
verbal: *verbal*
veritable: *véritable*
vermilion: *vermillon*
verse: *le verset* (in Bible)
version: *la rédaction*
very: *très, fort, extrêmement*; *même*
vessel: *le vaisseau*
veteran: *le vétéran*
vicious: *vicieux*
victor: *le vainqueur*
victory: *la victoire*
view: *la vue*; *l'opinion*, f.; point of —: *le point de vue*; with the — of: *en vue de*
vigilance: *la vigilance*
vigorous: *puissant*
village: *le village*
vine: *la vigne, le pampre*
violence: *la violence*
violent: *violent*
virginal: *virginal*
virtue: *la vertu*
visible: *visible*
visit: *la visite*
visitor: *l'invité*, m., *le visiteur*
voice: *la voix*
volcano: *le volcan*
volley: *le feu*
voluminous: *volumineux*
vulgar: *vulgaire*

Wait, to: *attendre*; to — for: *attendre*; to — on: *servir*
waiting-woman: *la dame d'honneur*
wake of, in the: *à la suite de*
wakeful: *d'éveil*
waken, to: *éveiller, réveiller*
walk: *la promenade*; to take a —: *faire une promenade*; to —: *marcher, aller, se promener*; to — out: *faire une promenade*
wall: *le mur, la muraille*
wander, to: *errer*; to — out: *errer au loin*; to — over: *se promener sur*
wandering: *la course*
wane, to: *décliner*
want, to: *vouloir, avoir besoin de*
wanton, to: *s'ébattre*
war: *la guerre*
warfare: *l'art* (m.) *de guerre*
warm: *chaud*; to get —: *se réchauffer* ; to—: *attiédir* (8)
warmth: *la chaleur*
warn, to: *avertir*
warrant, to: *gager*
warrior: *le guerrier*
wash, to: *laver, se laver*
washing-day: *le jour de lessive*
waspish: *irascible*
waste: *le désert*
wasted: *amaigri*
watch, to: *regarder, observer*; to keep —: *veiller*
watchful: *vigilant*

watchman: *le veilleur*
water: *l'eau*, f.; *le flot, l'onde*, f.
water-lily: *le nénuphar*
watertight: *imperméable*
wave: *la vague*; *le flot, l'onde*, f.; to —: *agiter, s'agiter*
wavering: *irrésolu*
way: *le chemin*; *la distance*; *l'habitude*, f.; this —: *par ici*; on one's — to: *en route pour*; to make one's —: *se diriger sur* or *vers*; the — in which: *la manière dont*
weak: *faible*
wealth: *les richesses*, f. pl.
wealthy: *riche*
weapon: *l'arme*, f.
wear, to: *porter*; to — out: *user*; the worse for —: *usé, fatigué par l'usage*
weather: *le temps*
weed, to: *sarcler, arracher les mauvaises herbes*
week: *la semaine*
weep, to: *pleurer*
weir: *le barrage*
welcome, to: *accueillir*; —: *l'accueil*, m.
well: *bien*; too —: *trop*; —!: *eh bien !, ma foi !*; —: *le puits*
west: *l'ouest*, m., *l'occident*, m.
western: *occidental*
wet: *mouillé*; quite —: *trempé*; to —: *mouiller*
whale: *la baleine*
what: *ce qui, ce que*; *que, quoi*; *quel*; *comment*
wheel: *la roue*
when: *quand, lorsque, alors que*
whence: *d'où, de là*
whenever: *quand, toutes les fois que, chaque fois que*
where: *où*
wherever: *partout où, n'importe où*
whether: *si*
while: *pendant que, en même temps que, tandis que, alors que, tout en*+gerund
whim: *le caprice, la fantaisie*
whip off, to: *enlever vivement*
whisper: *le susurrement*; in —s: *à voix basse*; to —: *murmurer*
whispering: *le chuchotement*
whistle, to: *siffler*
white: *blanc*
whiten, to: *blanchir*
whiteness: *la blancheur*
whither: *où*
whole: *le tout*; *tout, entier*
wholly: *entièrement, tout à fait*
why: *pourquoi*; *comment*
wicked: *méchant*
wide: *large, vaste*
wield, to: *manier*
wife: *la femme, l'épouse*, f.
wild: *sauvage, farouche*
will: *la volonté*; to —: *vouloir*
willingly: *volontiers, de bon gré, de plein gré*
win, to: *gagner*
wind: *le vent*
wind, to: *serpenter*
winding: *tortueux*
window: *la fenêtre, la croisée*
wine: *le vin*; — -press: *le pressoir*
wing: *l'aile*, f.
winter: *l'hiver*, m.
wipe out, to: *effacer*
wisdom: *la sagesse*
wise: *sage, prudent*; in no —: *nullement*
wish: *le désir*; to —: *vouloir, désirer*; to — some one well: *vouloir du bien à qqn.*
wisp: *le flocon* (of smoke); *la touffe*; (of hair) *la mèche*
wit: *l'esprit*, m., *le génie*
with: *avec, au moyen de, à l'aide de*; *chez*; *contre*; *par*
wither, to: *dessécher*
within: *dans, en*; *à*; *entre*
without: *sans, sans que*
witness, to: *assister à*
woman: *la femme*
wonder: *le prestige*; (it is) no — that: *rien d'étonnant que, faut-il s'étonner si, quoi d'étonnant si*; to —: *se demander*
wonderful: *merveilleux*

wood: *le bois*
wooded: *boisé*
wooden: *de bois*
woodland: *la campagne boisée*; *boisé*
word: *le mot, la parole, le terme*
work: *le travail, l'ouvrage*, m., *l'œuvre*, f., *la besogne*; to —: *travailler*; to be at —: *travailler*; to — sg. up into sg.: *composer qqch. de qqch.*
working-day: *le jour ouvrable*
world: *le monde*
worn: *usé*
worship, form of: *le culte*
worshipper: *l'adorateur*, m.
worst: *le pire*
worth, to be: *valoir*
wound: *la blessure*; to —: *blesser*
wrath: *la colère*
wreath: *la guirlande*
wreck: *le naufrage*; *l'épave*, f.
wrist: *le poing*
write, to: *écrire*; *inscrire*; it was written about: *il en était question*
writer: *l'écrivain*, m.
writing: *l'écrit*, m.
wrong: *mauvais*

Yard: use *le mètre*
yawn: *bâiller*
year: *l'an*, m., *l'année*, f.; a —: *par an*
yell: *le hurlement*
yellow: *jaune*
yes: *oui*
yet: *encore*; *cependant, pourtant, malgré cela*; as —: *encore*
yield, to: *céder le pas*
yonder: *là-bas, que voilà*
young: *jeune*; — men: *les jeunes gens*; to grow —er: *rajeunir*
youth: *la jeunesse*

VOCABULARY OF PROPER NAMES

Achilles: *Achille*
Alexander: *Alexandre*
Algiers: *Alger*
Alps: *les Alpes*, f. pl.
Andalusia: *l'Andalousie*, f.
Andrew: *André*
Antæus: *Antée*
Amelia: *Amélie*
Apollo: *Apollon*
Aztec: *l'Azèque*, m.; *aztèque*

Bedlam: *Charenton*
Breton: *le Breton*; *breton*
British: *britannique*

Cambyses: *Cambyse*
Cannæ: *Cannes*
Cantal: *le Cantal*
Carinthia: *la Carinthie*
Carthaginian: *carthaginois*
Celtic: *celtique*
Cortés: *Cortez*

Drac: *le Drac*
Dutch: *hollandais*

Elba: *l'île d'Elbe*, f.
Elizabeth: *Élisabeth*
Elysian fields: *les champs Élysées*
England: *l'Angleterre*, f.
English: *anglais*
Englishman: *l'Anglais*
Esau: *Ésaü*
Europe: *l'Europe*, f.

France: *la France*
French: *français*
Frenchman: *le Français*
Fuegian: *le Fuégien*

Gaul: *le Gaulois*
George: *Georges*
Germany: *l'Allemagne*, f.
Greek: *grec*

Hannibal: *Annibal*
Helvetius: *Helvétius*
Henry: *Henri*
Homer: *Homère*
Hymettus: *le mont Hymette*

India: *les Indes*, f. pl., *l'Inde*, f.
Indian: *indien, des Indiens, des Indes, aux Indes*
Indian: *l'Indien*
Innspruck: *Inspruck*
Ishmael: *Ismaël*

Japanese: *japonais*
Japanese: *le Japonais*
John: *Jean*
Jonathan: *Jonathan*

Latin: *latin*
Lewis: *Louis*
London: *Londres*

Mahometanism: *le mahométisme*
Mahommedan: *mahométan*
Mary: *Marie*
Mary Ann: *Marianne*
Mesopotamia: *la Mésopotamie*
Mexico: *le Mexique*
Mogul: *le Mogol*
Montezuma: *Montézuma*
Moscow: *Moscou*

Napoleon: *Napoléon*
Norman: *normand*
Norman: *le Normand*
Normandy: *la Normandie*
Norse: *norse*

Norseman: *le Normand*
Northumbria: *la Northumbrie*

Parnassus: *le Parnasse*
Persia: *la Perse*
Persian: *perse*
Phineas: *Phinéas*
Proteus: *Protée*
Prussian: *le Prussien*
Puss in Boots: *le Chat Botté*

Rebekah: *Rébecca*
Roman: *romain*
Roman: *le Romain*

Saul: *Saül*
Scandinavian: *scandinave*
Scotland: *l'Écosse*, f.
Seville: *Séville*
Spain: *l'Espagne*, f.
Spaniard: *l'Espagnol*, m.
Spanish: *espagnol*
Syria: *la Syrie*

Thames: *la Tamise*
Thisbe: *Thisbé*
Tom Thumb: *le Petit Poucet*

Welsh: *gallois*
Welshman: *le Gallois*
William: *Guillaume*

Xerez: *Xérès*

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